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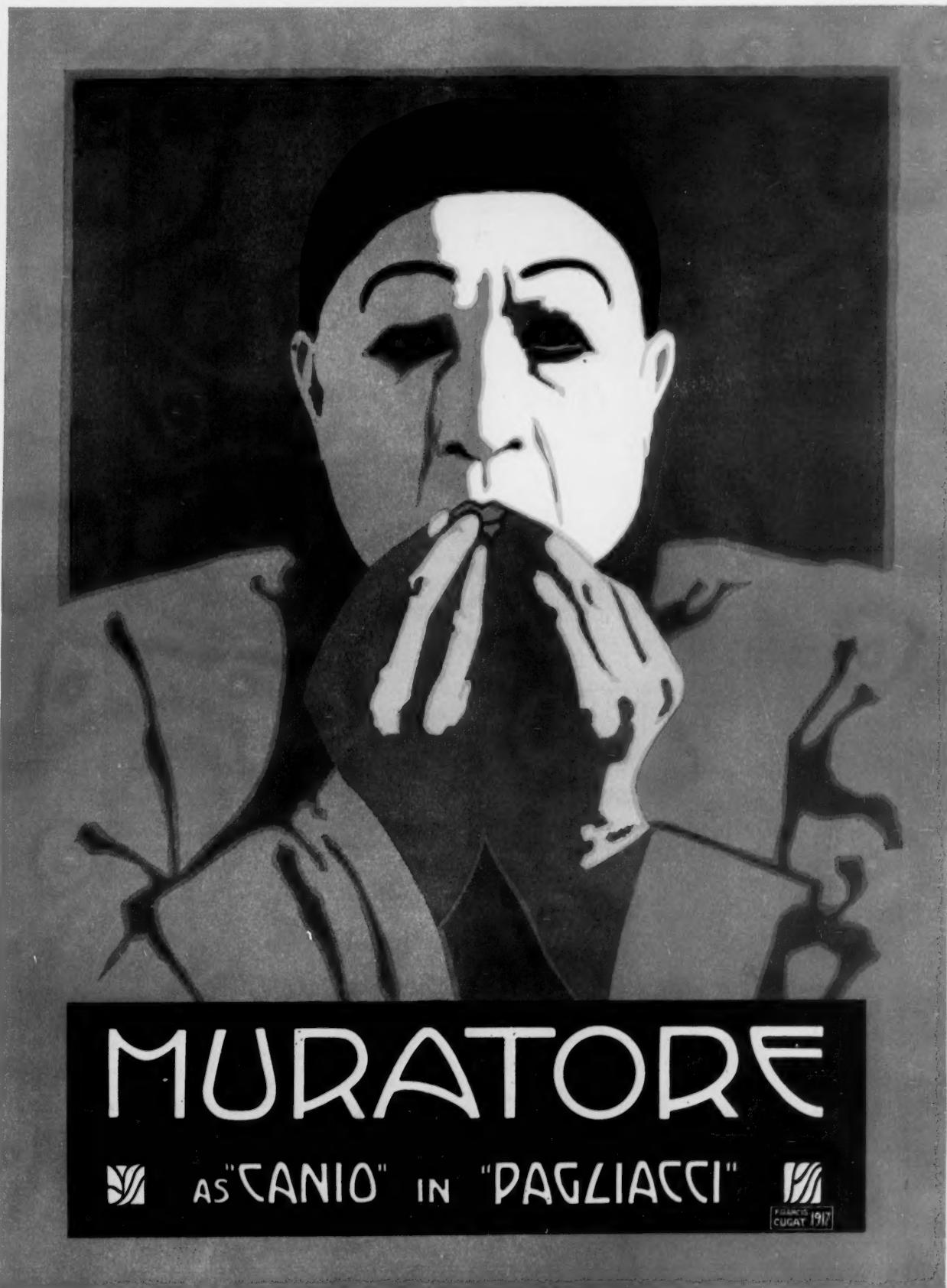
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Enthusiasm Still Reigns at the Manhattan as Chicago Opera Stars Finish Third Successful Week

Charles Marshall, in the Role of the Moor in "Otello," Proves Exceptional; Raisa and Ruffo Also Superb—Galli-Curci and Muratore Star in "Romeo and Juliet"—Mary Garden Heard in "L'Amore dei Tre Re" and "Monna Vanna"—Rosina Storchio Makes Debut as Butterfly—Polacco, Marinuzzi and Cimini at the Conductor's Desk

"MADAME BUTTERFLY," FEBRUARY 7.

Monday evening, February 7, a new *Butterfly* was heard at the Manhattan Opera House when Rosina Storchio made her first appearance in New York with the Chicago Opera Association. Vocally she was not in a very happy condition, but there were, nevertheless, many interesting features about her impersonation. Dorothy Francis, as Suzuki, did some splendid singing and acting, while Joseph Hislop proved to be a manly and full-voiced Pinkerton. Baklanoff, as Sharpless, was suitably cast, although it is not one of his best roles. Marinuzzi shared honors from the conductor's stand.

"THE JEWELS OF THE MADONNA," FEBRUARY 8.

February 8 a good sized audience attended "The Jewels," in which Rosa Raisa appeared as Malibella, Lamont as Gennaro, Rimini as Rafaële and Margery Maxwell as Stella. The many smaller parts were in the hands of capable artists. Miss Raisa was splendid both in her singing and dramatic acting, and she was cordially received by the interested hearers. This is one of her best roles and consequently she more than satisfied. She is a sterling artist and always gives pleasure. Rimini and Lamont in their respective parts were very commendable, singing and acting well. Miss Maxwell, too, came in for her share of credit.

Nor must Andreas Pavley and Serge Oukrainsky and the ballet be forgotten, for their part in the performance added to the general enjoyment. In their line, these two Russians may be ranked among the best. Cimini conducted.

"ROMEO AND JULIET," FEBRUARY 9.

On Wednesday evening a delightful performance of "Romeo and Juliet" was given at the Manhattan Opera House, with Galli-Curci and Muratore in the title roles. Needless to say, both singers handled the parts with skill and aroused the interested spectators to heights of enthusiasm. The diva was charming in appearance and vocally she was none the less impressive, while the French tenor, in every sense of the word, was admirably cast. Others lending satisfactory support were Constantin Nicolay as the Duke of Verona, Paillard as Tybalt, Dufranne as Capulet, Cottreuil as Friar Lawrence, and Margery Maxwell as Stephano. Polacco conducted with his accustomed magic.

"L'AMORE DEI TRE RE," FEBRUARY 10.

A tremendously moving representation of Montemezzi's poignant music drama owed its chief power to the vivid acting which Mary Garden and the Messrs. Johnson, Galeffi and Lazzari put to their credit. Miss Garden's Fiora is an amazingly concentrated and intense impersonation, combining the utmost artistic repression with the greatest possible degree of emotional fervor. She looked superb as the aristocratic princess and intoned her music with much beauty of vocal inflections and variety of emotional shadings. Edward Johnson, as Avito, repeated his previous successes in the role. His romantic appearance and ardent histrionism were on a par with the keen intelligence and smooth art revealed in his singing.

Galeffi's version of the husband, Guido, had deep sincerity and nobility as its chief assets, and he handled the vocal score with complete mastery of its musical content. Lazzari, as the blind old king, gave a sufficiently sinister picture of that misguided person, and rose to impressive tragic heights in the throttling scene. Marinuzzi's conducting was of the best kind, pliant, poetical, passionate and authoritative.

"BARBER OF SEVILLE," FEBRUARY 11.

What is there new to say about "The Barber of Seville," that century old delight which the Chicago Opera gave Friday evening, February 11, at the Manhattan Opera House? Or about the splendid cast which presented it—Galli-Curci, Schipa and Galeffi? The answer is—nothing. Everybody was right up to top notch on this particular occasion. There was not only a lot of splendid singing, but delightful comedy acting. Mme. Galli-Curci, in the best of voice, was stormed with applause at every opportunity, after the "Una'voce" and after the *Dinorah* shadow song and "Home, Sweet Home" in the lesson scene. Schipa and Galeffi, respectively as Almaviva and the Barber, were worthy partners. Such artists as these convince one that the heyday of Italian opera and opera singers is far from passed. Lazzari, as Don Basilio, was an excellent comic, and Trevisan, Philine Falco, Alfieri, Oliviero and Civai

did well in the smaller roles. Marinuzzi, at the conductor's desk, helped the score to sparkle with life and gayety.

"MONNA VANNA," FEBRUARY 12 (MATINEE).

Mary Garden, Lucien Muratore and Polacco were the stars of the repetition of "Monna Vanna" at the Manhattan. (Continued on page 44.)

Seattle Symphony to Disband

Just as the MUSICAL COURIER goes to press a telegram has been received in New York from C. E. White, business

The action is said to have been brought on the basis of a contract which Edwards claims to have entered into with Harrold some years ago when he "found" him. Edwards, it is said, claims he discovered the tenor in a small town quartet.

Decision Against Mrs. Hammerstein

In an equity suit brought against Mrs. Oscar Hammerstein, widow of the late impresario, by the daughters of his second wife, the referee, Francis M. Scott, former Justice of the Appellate Division, has handed down an opinion awarding to the plaintiffs. Mrs. Stella Hammerstein Keating (now Mrs. Charles Fyles Pope) and Mrs. Rose Hammerstein Tostevin, the sum of \$124,567.14.

To secure this verdict the referee has granted a lien on the Manhattan Opera House, subject to mortgages on the property when this action was started. He also sets aside the transfer by the impresario to Mrs. Oscar Hammerstein of 3,998 shares of stock in the Hammerstein Opera Company and a like number of shares in the Hammerstein Amusement Company. This transferral was the particular cause of the suit, as the daughters claimed that this stock was security under an agreement that their father would pay to them \$100 a week during their lives.

Bearing interest to date from June 11, 1919, the verdict is estimated to amount to something like \$138,000. In the hearings in Judge Scott's chambers, which have been going on nearly a year, testimony was offered that the value of the Manhattan Opera House was in the neighborhood of \$1,000,000. Of this about \$370,000 was testified to be covered by mortgages made before the action, and the courts will probably be called on to decide whether an additional mortgage of \$150,000 existed before or after the litigation began. Mrs. Hammerstein will appeal the case, it is understood.

Erno Dohnanyi Arrives from Europe

Owing to the docking of the SS. New Amsterdam at Boston on Sunday last instead of New York, Erno Dohnanyi, the eminent composer pianist, and his wife, the pantomime dancer, Elsa Galafre, wired his manager, Jules Daiber, that instead of entering the beautiful harbor of New York he would land in Boston and come to New York by train. Accordingly he arrived on Sunday evening and was met at the station by a number of well known musicians, who gave him quite a reception at his hotel. His first engagement takes place in Boston on February 17, Philadelphia on February 22 and his first New York appearance will be on Friday afternoon, February 25, at Aeolian Hall in a very interesting program.

Settlement of the Galli-Curci—Wagner Suit

The following appeared in the last issue of the MUSICAL COURIER: "The MUSICAL COURIER learns that the suits of Amelita Galli-Curci against her former manager, Charles L. Wagner, and his countersuit against her, have been settled amicably out of court and without the payment of money by either side to the other."

Homer Samuels informs the MUSICAL COURIER that this is incorrect; that, on the contrary, a substantial sum was paid to Mme. Galli-Curci by Mr. Wagner.

"Andrea Chenier" at the Metropolitan

"Andrea Chenier," by Umberto Giordano, will be given for the first time by the Metropolitan Opera Company on Saturday afternoon of next week, February 26. The cast will include Muzio, Gigli and Danise in the principal parts. Moranzoni will conduct.

"Parsifal" will be sung as a special Washington's Birthday matinee, beginning at 1 o'clock, and "Carmen" will be sung the same evening for the benefit of the European Relief Council for starving children.

Elly Ney, Dutch Pianist, Coming Next Season

Elly Ney, the Dutch pianist, will tour the United States and Canada next season, arriving in September, 1921. She enjoys a wide reputation in Europe, being regarded as one of the greatest living women pianists. Her tour in this country is being undertaken by the International Concert Bureau.

Bronislaw Huberman Plans to Visit America

A cable from the London office of the MUSICAL COURIER brings word that Bronislaw Huberman, the violinist, after a sensational success in Paris, has been engaged for an American tour next season by the International Concert Bureau. Details will be announced shortly.

Levitki to Play in Honolulu

Mischa Levitzki will give two recitals under the auspices of the Philharmonic Society of Honolulu on May 5 and 7, during the week's stop which he will make in the Hawaiian Islands en route to Australia. At the conclusion of his California tour he will sail from San Francisco on April 26.

Orville Harrold Sued

According to The Billboard, Gus Edwards has filed suit for \$150,000 in the Supreme Court against Orville Harrold.

manager of the Seattle Symphony Orchestra, stating that the orchestra has been obliged to give up its activities, at least for the balance of the season, presumably owing to failure to secure sufficient funds to guarantee the rest of the concerts. There was considerable difficulty at the beginning of the season in raising sufficient money to start, and it was only the energetic action of a committee of women, with Nellie Cornish as the principal mover, that enabled the concerts to begin. Further details of the situation will be published next week.

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Berlin Now Ruled by Modernist Composers in Reaction to Past Few Months' Beethoven Cult

"Anbruch" Busoni Cycle Begins with Two Orchestral Concerts and Two Busoni Opera Productions to Come—Sinding's Third Symphony and Dohnanyi's Violin Concerto Given by Philharmonic—The German Capital Hears Its First Schreker Opera, "Die Gezeichneten," Which Wins Fair Success—And, Besides This, There Is Contemporary Musical Elegance and Libilitum

Berlin, January 15, 1921.—Great doings. Much to report. Your correspondent is swamped. As if bent upon disproving the statement repeatedly made in these columns that Berlin is musically reactionary, the concert-givers of the last few weeks have gone upon a modernist "jag," vying with each other to present works of contemporary and foreign composers.

That is the way it looks upon the surface. Examining the matter more closely, it becomes obvious that this modernist wave (synchronous and, in the eyes of some, synonymous with New York's crime wave), is ninety percent, due to two circumstances closely connected with each other: the coming of "Anbruch," Dr. Schneider's modern music society, and the return of Ferruccio Benvenuto Busoni to Berlin. Supplementary factors are the increased activities of Meyrowitz and Oskar Fried, free-lance conductors, and the appearance of a new pianist, Walter Gieseking, who is able to interpret Debussy and his school in good impressionistic style, despite his Teutonic blood.

In my letter of December 29 I described the beginning of this change in Berlin's concert life, which came as a reaction to the intensified Beethoven cult of the preceding months, and wrote especially of the performance of works of Prokofieff, Palmgren and Ravel. Ravel, indeed, for a week or so seemed to be the most popular composer in Berlin. After Fried's performance of "Daphnis and Chloé," Meyrowitz delighted his public with the naive finesse of "Ma Mère l'Oye," the following chamber music evening brought the French composer's fine trio, and two days after that Gieseking played the rather inconsequential "Sonatina."

But this seeming popularity is, one feels, an evanescent thing. Indeed, if German conductors and artists desired to prejudice the cause of non-German contemporary art, (which they surely do not want to do), they could not choose a better way than the exclusive selection of these essentially exotic pieces. Placed in juxtaposition with contemporary German works of similar import ("Daphnis" was preceded by Strauss's "Till" and "Mother Goose" by the "Bourgeois Gentilhomme" suite), they appear as the products of brilliant dilettantism; compared with the big esoteric works of the German masters they are empty and trivial, with all their charm.

The same is true of Stravinsky's "Petrouchka," produced in concert form by Gustav Brecher (also in the Anbruch series), although the fantasy of this masterfully illustrative music is on an infinitely higher level than that of Ravel. Why, one asks, if these apostles of internationalism and progress are sincere about their task, do they not present the really important products of the last decades in Russia and France, England and America, Finland and Hungary—works of Scriabin, Magnard, Delius, Goossens, Bloch, Carpenter, Loeffler, the later Sibelius and Bartók? By presenting this "exotic" in diluted form they hope more readily to find a public for it, perhaps. But at the same time they run the danger of discrediting the whole of the modern movement and confirm the old error that music is a German monopoly.

Incidentally be it said that the presentation of these works was more than adequate, attesting a fine sense for their coloristic beauties on the part of the conductors as well as the musicians of the Philharmonic Orchestra. Gustav Brecher's conducting of "Petrouchka" was masterly, rhythmically titillating and dynamically virile, full of ginger and wit. Without the aid of the stage picture he managed to visualize the processes of the action and to banish dull care for one delicious hour.

On the same program was a "rhapsodic symphony" with baritone solo by Werner Richard Heymann—the young composer of the stage music for "Europa," discussed in our last letter. It is an immature work of a Mahler apostle—of the grade of the average young American product. The only difference is that in our cruel land that grade rarely get a hearing. An excellent singer, Wilhelm Guttmann, sang the baritone solo with nobility and style.

A violin concerto by Jules Conus (Russian), acceptably played by Boris Kroyt, and Borodine's "Steppe Sketch of Central Asia" completed this variegated concert.

Boris Kroyt also played the violin part in the Ravel trio, in the above mentioned concert, at which, moreover, Debussy's trio for flute, violin and harp had a hearing, superfluous for the reasons already adduced. Between the two works, however, there were sung—and well sung—some manuscript songs by Gisella Selden-Goth, which struck a deep and sincere human note, and which without being overly dissonant impressed one as modern and original by reason of a distinctly plastic profile in melody and accompanying figures. A long one, with string quartet ac-

companiment, assumed almost symphonic proportions and depth. The engaging interpreter was Olga Schaeffer, soprano.

DOHNÁNYI'S EFFECTIVE CONCERTO PLAYED BY FLESCH

The demand for novelties is apparently making itself felt in the most conservative quarters as well, though "modernity" here shows quite a different face. In the last (sixth) Philharmonic concert under Nikisch two "first times" made up the major part of the program, namely the third symphony of Christian Sinding, and the new violin concerto of Dohnányi, played by that master of his instrument, Carl Flesch. The symphony had already been played under Nikisch in the Leipzig Gewandhaus, and on that occasion was duly reviewed by the MUSICAL COURIER's Leipzig correspondent. It is a work deserving of the respectful attention which one owes a master craftsman, but it opens no vistas that Wagner had not already disclosed. Its easy success with the public was emphasized by the presence of the venerable composer and a speech which Nikisch felt himself moved to make on his behalf.

Dohnányi's concerto influenced by Brahms as Sinding's work is by Wagner, has the great advantage of being essentially violinistic, a feature which the virtuoso Flesch duly seized upon. He scored a decided success with the work, which may not unlikely fulfill a role similar to that of the grateful Bruch concerto. It has four movements and is full of racy Hungarian quality, excellently communicated by the composer's countryman. By way of révanche Nikisch, also Hungarian, showed his blood in an orchestral arrangement of Liszt's first rhapsody—an innovation in these otherwise staid affairs.

THE GREAT BUSONI CYCLE.

The climax of the modernistic activity of the past months—and probably of the entire season—is the great Busoni cycle arranged by the "Anbruch." It was the promise of this cycle, largely, which lured Busoni out of his Swiss retreat, and induced him to return to his pre-war abode in Berlin, to accept the master-class in composition offered him by the State Academy of Arts, in short, to resume that creative and stimulating activity to which Berlin and Germany at large owed so much before the war. It is well known that Busoni has refused almost unprecedented offers to go to America, to make concert tours in all parts of the world—has sacrificed (if it can be called that under the circumstances) financial and all sorts of material advantages in order to come here and create and be recognized as a creative artist. It is a historic reiteration of the case of Liszt and—perhaps—of equal or greater historic importance.

I say, perhaps. Who can foretell history? Who knows what is historically important in contemporary art? Certain it is that Busoni, more than anyone else we can think of, is symptomatic of our time, uncertain, unstable, searching the new, abandoning the old and returning to it, in doubt. Like Liszt, Busoni is occupied with the discovery of new idioms—tentatively, reaffirming his grasp of traditions every now and again—a restless, intellectual, complicated yet naively simple personality, impulsive and sincere, brutal yet charming, a child-man and a sorcerer, whom everything is formed because he loves the world.

The greater part of Busoni's product is being presented at these concerts. Some are experiments and nothing more; others, inspirational documents, all of them executed with ultimate taste, spirituality, concentrated musical finesse. A piano recital with a Busoni program, given in advance of the cycle by his pupils, Michael Zadara and Edward Weiss (two native Americans, by the way), reaffirmed

Busoni's supremacy as a transcriber—not only since Liszt but of all times. Nearly every number in this program was a transcription, avowed or otherwise—of Bach (Chorale Improvisation for two pianos), Mozart (duettino concerto), of an old Christmas carol ("Turandot's Brautgemach"), etc. The three sonatinas ("ad usum Infantis," "in diem Nativitatis 1917," and the new sonatina brevis), which figured on the program, were the most independently original works. The "Nuit de Noel" shows strong impressionistic influences. Zadara played these pieces with the extraordinary fluency and brilliance at his command, and the cool objectivity which is a part of Busoni's own, otherwise inimitable, style. Edward Weiss seconded him ably.

In the two orchestral concerts of the cycle given thus far, at which Busoni himself conducted, a varied and variegated number of works were played. Their only identifying quality is the intellectual refinement and a certain unsensuous anti-lyrical, almost impersonal note which might easily be interpreted as lack of feeling if one does not know the man and his sincere struggle for the "new classicism." Whether he writes in the style of Mozart, as in the "Comedy Overture," or the hyper-modern idiom of the "Nocturne Symphonique," that quality—or lack of quality—is there, although in such works as the superlatively beautiful "Berceuse Élégiaque" or the studies to "Dr. Faust" there is sufficient atmosphere to satisfy one's desire for sensuous charm.

These two short orchestral "studies" (parts of an operatic score in the process of creation), entitled "Sarabande" and "Cortège," represent the high-water mark of Busoni's production. A new horizon seems to open; a new beauty, emancipated from impressionism, untouched by Teutonic turgidity, rich yet transparent, "dissonant" yet euphonious to modern ears. The "Nocturne Symphonique," played after the "Berceuse," approaches these in style. From it he jumps (in the first concert) mercurially to the concerto for clarinet and small orchestra, a harmless technical piece, less diverting that its pendant, the Divertimento for flute and orchestra, which followed the "Cortège" with similar contrast in the second concert.

In between these puzzling contrasts another Busoni spooks about—the operatic, delineative Busoni of the "Brautwahl" suite, who orientalizes in conventional orchestral tints (although unconventionally employed), in exotic scales and rhythms, and who makes "magic," mystery, and pseudo-Hebraic according to the "un-absolute" methods which he condemns in his "New Aesthetics." Yet another Busoni, the sophisticated "harlequin," who colors even his conception of Doctor Faust, springs up in the "Rondo Arlechino" and the "Tanzwalzer" written within earshot of Berlin cabarets—"geistreich" but unsatisfactory to ordinary mortals.

TELMÁNYI SCORES IN BUSONI VIOLIN CONCERTO.

Belonging to the "simple" period still, the violin concerto, op. 35, presents pleasing and even grateful qualities from the point of view of the player. It is brilliant, as a concerto should be, unphilosophic and classic in style. The man selected for presenting it to the Berlin public was Emil Telmányi, the young Hungarian who now lives in Denmark and gathers laurels in all the countries of Europe. This is the first time he has appeared in Germany since

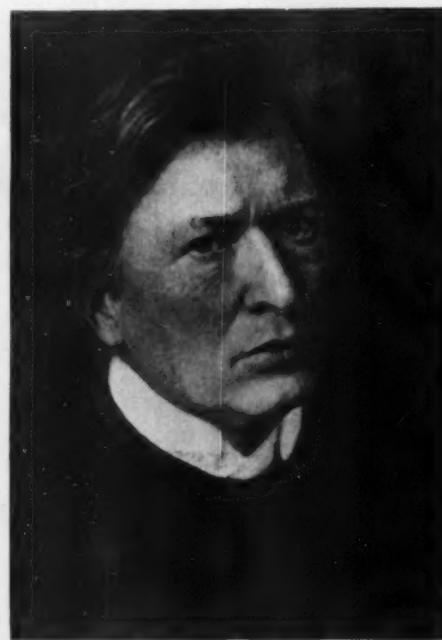
the war, and to bring him here required the magic word of Busoni. Telmányi played phenomenally, with an élan, a brilliance and beauty of tone, and above all a musicality, that are rarely combined in one individual to such a degree. His musical quality should be emphasized especially, although in more obvious virtues he can match himself with the most popular violinists in the world.

Of the other soloists of these concerts, Henrik de Vries, the flutist, deserves particular mention. One more concert is to complete the series next week, and at this concert Busoni himself will be the soloist, while Gustav Brecher, already mentioned above, will conduct. As a conductor, by the way, Busoni has proved himself a master of unusual distinction.

The Busoni Festival—for such it really is—is being supplemented by publications, lectures and what not. The "Musikblätter des Anbruch," of Vienna, has brought out an interesting Busoni number, with contributions from various countries. Prof. Osar Bie delivered a lecture in which he analyzed Busoni as a fascinating figure in our time, the seeker for "everything that is possible under the sun." The Berlin première of the two Busoni operas, "Arlechino" (a "theatrical capriccio" in four "movements") and "Turandot," is the next big event at the Staatsoper, and will round out the festival.

BERLIN HEARS ITS FIRST SCHREKER OPERA.

Meantime the Staatsoper, under the valiant leadership of Prof. von Schillings, continues to present its share of (Continued on page 51)



The determined campaign for modern music in Germany recently brought a Busoni cycle of concerts to Berlin, during which all his important works were performed. The State Opera also is presenting his two operas.



Who scored a personal triumph as the heroine in Schreker's new opera, "Die Gezeichneten."

M The Truest Interpretation of "Butterfly"

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SCORES TRIUMPH IN SPAIN

IN BARCELONA

Her success confirmed the reputation which has preceded this artist to Spain. The great triumphs which she has already won in the principal American cities have been repeated in San Sebastian, where the press resound her praises. Being a Japanese, she naturally fills the part of "Butterfly" to perfection, personifying the character in a manner impossible to other singers. Presenting the role with great beauty of truth, in a brilliant style always following the requirements of good taste, she charmed the audience and was enthusiastically applauded.—*Noticiario Universal*.

A charming young woman of graceful figure and many gifts, she possesses a voice of agreeable timbre and meets the dramatic requirements of the role most admirably, with all the beautiful art which has won for her the sobriquet of "incomparable Butterfly"! In the duo of the first act, the dramatic situations of the second and in the tragic scenes of the finale in the trio, she won great applause and proved that she possesses the fine qualities of an excellent artist.—*La Prensa*.

How charming she is! A genuine Japanese, short of stature, with her

oblique eyes, Roman nose and tiny mouth, clothed with an extraordinary luxury of costume throughout the entire opera! Without having a powerful voice, this lovely lady holds her audience by the charm of her singing, which she did with great dignity of dramatic interpretation; in the fine situations abundant throughout the opera, she was most justly applauded and insistently recalled before the curtain. —*El Dia Grafio*.

The lack of space forces us to say briefly that the charming Japanese artist, Tamaki Miura, has presented the truest interpretation of Puccini's "Butterfly" that can be imagined. The sweet voice of Senora Tamaki and her distinctive gifts as an actress are of immense value and brought much applause to this well heralded artist from Nippon. We are indebted to her for a delightful performance.—*Correo Catala*.

The beautiful Japanese diva, Tamaki Miura, appeared in the title role. Delicate and fragile, she seems an exquisite toy, her expressive face appeals to all the sympathies of the audience. The suggestion of graceful flexibility in her movements responding to the requirements of the varied moods of "Butterfly" all in reality prove the

force of her art—the result of intense study, combined with beautiful natural gifts—these things demonstrate an incommensurable height in the quality of her art. Her voice is not of great volume, withal it possesses an extraordinary sweetness and finish. She sings with correct vibrato, controlling with beautiful expression and inimitable grace all the tense situations.—*Heraldo*.

IN BILBAO

Tamaki Miura scored a complete triumph at her debut last evening. The "Butterfly" we saw is surprising and most extraordinary. Tamaki Miura is the personification of exquisite and delicate womanhood, with a fascination enormously strong for a person of her education—a quality of fascination which increased during the whole time of her presence on the stage, nor did the spectator once lose his interest in the diminutive and charmingly graceful figure—the center of all eyes.

Her voice corresponded perfectly to the personality she represented. Not a fault does she possess; it appears that the composer, Puccini, also the librettists, have all declared Tamaki Miura to be the real "Madama Butterfly." I say this in all justice, believing it to be not one word too much.—*Gaceta Del Norte*.

Engaged For Mocchi South American Summer Season—In America 1921-22

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LO! THE POOR COMPOSER

By Frank Patterson

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American composers imagine themselves badly treated. They proclaim themselves the earth's most neglected step-children, kicked from doorstep to refuse heap by the spiked boots of performers, managers, publishers and conductors. If the public—so they wail—could only have our works served up to them with plenty of butter (in lieu of soft-soap and whitewash) our problem would be solved. One taste of that pottage would create such a demand for it that the publishers and other purveyors of musical pro-vender could no longer turn a deaf ear to it. The concert halls would be deserted unless American works were given, the counters of obdurate and obstinate publishers would be grown over with cobwebs, and the opera houses would hang "closed for repairs" signs on their portals.

And we imagine that conditions are far more favorable to the budding composer in foreign countries; that there are dozens and hundreds of budding composers on every bush; and that the public is standing around with outspread aprons, waiting for the ripe fruit to fall into its lap.

Now it is quite true that many pieces of music are published in Europe that would not be published in this country. How the publishers manage it I cannot guess, for such things cost money, and publication is far from synonymous with sale.

Aye! There's the rub! Publication is a deceptive fairy that beckons one on toward flowery lands of promise that recede ever into the distance as one approaches them.

Would you know something of the unplayed thousands—the mute, silent throng of singers doomed to live forever unheard? You have but to examine the pages of the catalogues of any European publisher. There you will find names upon names, a house of sand that slips away and merges into the dead level of the desert at the slightest touch or even the questioning breath.

There you will find unknown works by known composers, works that make you wonder how a man of talent, the composer of such-and-such a known masterpiece, would have dared or cared to put his name to them, to make public his shame. There you will find the names of men unknown to you, with long lists of compositions to their credit. You wonder who they are. Inquiry often shows that they are old men, hopeless old failures, prize-winners of fifty years ago, or men whose youthful charm led them to be talked of in some salon of the rich and influential.

Can you imagine a greater waste of money than the publication of such things? Can you imagine a greater bitterness than that which flavors the daily bread of such men, the sadness, the regret for the hours and years wasted in useless, futile toil?

"What is art?" asks Tolstoy. And the answer is: self expression. But can you imagine any more tragic self-expression than the work that is never read, like letters penned by the inmate of a mad house, addressed in loving memory to family and friends, who glance at the super-

scription and consign them to the waste basket or the fire at which they toast their cynical soles?

And the unplayed composer? To whom does he address his mad lucubrations? Not to any loving family or friends, not to any faithful band of admirers, but to the winds of high heaven that pass on with never a glance and die away with a sob of senile insolence.

Yet still these men talk about conditions and imagine (or strive to deceive themselves into the belief) that "were the conditions of the art exhibit applied to musical production" their problem would be solved and they would come into their own.

Not long ago I had this put to me in just such terms at the Autumn Salon in Paris. The Autumn Salon is an exhibition in the Grand Palais of about four thousand art works, mostly of modernistic and futuristic tendency. They are looked at by thousands of visitors during the three months that they hang on these walls, and every visitor has the privilege of gazing as long as he likes at the works which please him and of passing by with a glance those which do not arouse his interest.

That is true of pictures. It can never be true of music in any broad sense. For the average music lover is quite unable to perform much of the new music even on his own instrument—if he plays any instrument—and music for other instruments or combinations of instruments is evidently quite precluded. He must depend upon the concert performance, upon the conductor, upon the program maker, and if many new works are "hung," as at the Salon, he must expect to be often bored for long periods from which there is no escape, and he would risk paying out his money for something he would not like at all.

But the public will not take any of these risks, and this explains why managers, conductors and artists make up their programs from the accepted successes, and why Wagner, Tchaikowsky, Puccini, etc., draw the biggest houses; because the people know that they will get their money's worth and will not be bored, which is far more serious to most people than the mere loss of a misplaced dollar or two.

It might be possible for the phonograph companies to print untold thousands of such unpublished compositions, thus relegating to the public the task of selection. It might be possible to organize "continuous performance concerts" with timed programs such as are published by the continuous performance vaudeville shows: 2:30, rhapsody, by Smithsky; 3:15, "Symphonic Insanity" by Jonesewicz; 3:45, "William's Goat," by Hohenzollern, etc. By this system a good many pieces could be recited off in a year—but would it do anybody any good?

We may answer that by asking and answering another question: do any works of genius, or of real, positive merit, ever remain forever buried and lost to the world? Would an examination of the manuscripts of dead and gone com-

posers, American or otherwise, reveal hidden masterpieces whose loss would be a cause for real regret?

The answer is, most emphatically: No! There has never been in reality and in fact a neglected composer. The amazing thing is not that composers have been the victims of neglect but that they have been so consistently over-rated and overpublished. The term is used advisedly, for one of the greatest of current fallacies is the belief that all of the works of a great composer must necessarily be great, or even good; and one of the most troublesome of things is the habit of publishers to trade on the worthless works of a well known name and to make capital of this misfit.

Our ideas of the shameful or shameless neglect of the great composers of the past is grossly exaggerated. Sentimentalists have centered upon the great Schubert as a fitting subject for such pity (and in these days a collection would no doubt be made for his benefit and he would be the recipient of favors from some relief committee). That he was so greatly neglected, however, is a matter of reasonable doubt. I am in possession of the complete songs of Schubert, published by Litolff in three large volumes in about the year 1840, which was only a very few years after the songs were composed. Most of them have French translations and not a few of them English also. And, nine out of ten of them are worthless, uninspired works, works for which there never could have been a large sale. A few of them are great masterpieces—the world's greatest masterpieces of song, perhaps—but hundreds of them would grace neither the parlor nor the concert hall. Schubert was one of the most genuinely inspired geniuses of all time. When he was inspired he was greatly inspired; at other times he just wrote, without any evidence of selective care at all. Of his symphonies but one is really great; of his chamber music hardly a single one; of his piano pieces and other works, very, very few.

On the other hand, it is quite obvious that, materially, justice was not done him, and is very rarely done any composer, great or otherwise. An immortal masterpiece is a very fair designation for some of these works. But who gets the benefit of this immortality, of this mastery? Almost invariably the publisher and not the composer. Schubert's early death would have precluded any great benefit to himself from the sale of his works even if they had been published on the royalty basis. But there are composers alive today who live in comparative poverty while some of their early successes have a steady sale throughout the civilized world from which neither they nor their families may ever hope to derive any benefit. This sort of injustice has become so flagrant in the field of art (where pictures bought by dealers for a few thousand francs were subsequently sold for a million) that the French Government has passed a law according to the artist a permanent interest in his work.

But, although material justice was not done Schubert, and although means of guaranteeing such material justice (such as the royalty system, international copyright laws, the charge of a performance fee, etc.) are slow in forthcoming, yet there can scarcely be any question of neglect, either of Schubert or the moderns, either in Europe or

(Continued on page 39)



FRANK BIBB

"—the very acme of jubilant pianism."
—Victor Nelson, Minneapolis Journal

TWO SINGERS.

Kathleen Hart Bibb might easily have sent "at home" for her song recital at the Princess Theatre yesterday afternoon, it was SO INTIMATE AND FRIENDLY. Of a MOST DIVERTING PROGRAMME, the French group was the most delightfully done, particularly "Les Gros Dindons," by Chabrier, sung with piquant charm.

Mrs. Bibb is fortunate in having the happy combination of BROTHER-IN-LAW, COACH AND ACCOMPANIST IN FRANK BIBB, WHO ADDED HIS CLEAR TONE AND SYMPATHETIC SUPPORT AT THE PIANO.—*Evening Mail*, January 26, 1921.

J. W. Henderson, in N. Y. Herald, Jan. 26

A the Princess Theater yesterday Mme. Kathleen Hart Bibb, soprano, gave the first of two song recitals, in which she had the SUPPORT OF EXCELLENT ACCOMPANIMENTS played by Frank Bibb. She sang with much charm of voice and manner French and other selections, including four Handelian airs arranged by Mr. Bibb. Her upper tones she produced much better than when she was heard here three years ago. The recital, as a whole, was delightful. The audience filled the theater.—*New York Herald*, January 26, 1921.

J. W. Henderson, in N. Y. Herald, Feb. 7

Mme. Bibb's SONG RECITAL.
Mme. Kathleen Hart Bibb, soprano, assisted by her husband, Frank Bibb, gave the second of two piano recitals last night in the Princess Theatre.

It was a pleasure to again note this season Mrs. Bibb's improvement in the use of her charming voice, and her feeling and style were in keeping with her music. MR. BIBB'S SKILFUL ACCOMPANIMENTS WERE OF SUFFICIENT IMPORTANCE TO CALL THE RECITAL A JOINT ONE. THE THEATRE WAS FILLED.—*New York Herald*, February 7, 1921.

BIBB
JOINT RECITALS

Programs of Unique Interest

TWO NEW YORK RECITALS, JAN. 25 and FEB. 6, at the Princess Theatre received recognition from the press as follows:—

AT THE PRINCESS THEATRE LAST EVENING THIS FRESH-VOICED YOUNG SOPRANO BROUGHT OUT ANOTHER PROGRAMME WHOSE INDIVIDUALITY AND NOVELTY HAVE SCARCELY BEEN DUPLICATED THIS SEASON.

Five different settings of Verlaine's "Mandoline" in one group made perhaps the most original feature, and the audience indicated a preference for the dainty music of Reynaldo Hahn over even Debussy's familiar version.

Some Scandinavian songs, new to American listeners, proved most favorable to the singer's abilities, with emphasis on "Tennis at Trianon," by Sibelius, and a lilting serenade HERE, THERE AND EVERYWHERE, THE NIMBLE FINGERS OF FRANK BIBB DID MORE THAN THEIR SHARE OF EXCEEDINGLY ARTISTIC INTERPRETATIONS.—*New York Evening Mail*, February 7, 1921.

KATHLEEN BIBB GIVES INTERESTING RECITAL.
Kathleen Hart Bibb, well and favorably known locally, was heard in a programme of soprano songs at the Princess Theatre last night. Her list included several unfamiliar features.—*New York American*, February 7, 1921.

Kathleen Hart Bibb, soprano, presented an unusual program at a recital in the Princess Theatre last evening.—*N. Y. Evening World*, January 26, 1921.

KATHLEEN BIBB AGAIN.
A second recital brought Kathleen Hart Bibb, soprano, to the Princess Theatre last night. HER PROGRAMME WHICH HAD IN IT SOMETHING OF AN ARTISTIC PIQUANCY, brought in works new and old from various sources. It



KATHLEEN HART BIBB

"—A young singer of individual charm and of an even rarer quality which is cheerfulness."

—*New York Times*

commenced with James Hook's "New Hours of Love," four canzonettes, arranged by her accompanist, Frank Bibb, and ended with four songs by the late Edward Horsman, sung somewhat by way of memorial. Five Scandinavian songs were excellently chosen; two airs from operas comiques by Thomas and Flotow were enticing. The oddest part of the program were the five settings made of Verlaine's poem "Mandoline," by Gabriel Dupont, Reynaldo Hahn, Gabriel Faure, Claude Debussy and Mme. Poldowski. This was an experiment with a literary rather than a musical tie and it went the whole tone five times over to prove the inevitability of modern French construction.

What has been said before concerning Mrs. Bibb's voice, its quality and style, is only to be repeated.—*New York Evening Sun*, February 7, 1921.

Kathleen Hart Bibb, soprano, gave a song recital at the Princess Theater yesterday afternoon. Frank Bibb acted as accompanist. Mrs. Bibb has a light voice, well trained and of agreeable timbre. She sang with taste a varied program, which ranged from airs by Handel to compositions by modern composers.—*New York Tribune*, January 26, 1921.

Simultaneously in the Princess Theatre a recital was given by Kathleen Hart Bibb, who started her programme with four Handel airs arranged for concert use by Frank Bibb, who also accompanied her. Mrs. Bibb sang also numbers by Ropartz, Chabrier and Bourgault-Ducoudray, likewise Frevrier's "Les Saisons." Her voice is of pleasant, light quality, neatly phrased. In her English songs Mrs. Bibb was particularly successful and gave more than one encore for the benefit of her numerous hearers.—*New York Sun*, January 26, 1921. (Gilbert Gabriel).

She interested her hearers in many rare songs.—*New York Times*, January 26, 1921.

Favorably known here for her charming art.—*New York Evening Journal*, January 26, 1921.

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ROSENTHAL MAY VISIT AMERICA

Famous Pianist Arouses Tumultuous Applause at First London Appearance Since the War—Recital to Follow—The British Symphony—Elgar Conducts His Own Cello Concerto, with Beatrice Harrison as Soloist—Edith Abraham in Recital

London, January 18, 1921.—On Saturday afternoon Moriz Rosenthal made his first appearance in London since the war, and he was greeted with tumultuous applause, which kept him bowing more and more profoundly to his friendly audience for some time. He chose Chopin's early E minor concerto, into which he put so much charm and grace that his triumph was as pronounced as if he had performed one of those astounding feats of execution and technical brilliancy the musical world has so long associated with the name of Rosenthal. The highest art is ever to conceal the art, and Rosenthal, with the British Symphony Orchestra on Saturday afternoon at Kingsway Hall, was an artist of the highest class. Nothing seemed easier than to play those delicate, lyrical, vivacious passages and melodies of Chopin as Rosenthal played them. No kind of piano playing so clearly reveals the beauty of the composer's work and calls less attention to the exertions of the performer. For that reason this kind of interpretation must forever rank as the greatest. When necessary Rosenthal can swing the hammer of Thor with uncanny ease, but on this occasion he wielded nothing but the wand of a magician. And then his delighted hearers rose and cheered and stamped and shouted, till there was nothing for him to do but to play again and then again. I do not believe

the concert could have finished if he had not consented to play a few extra numbers.

A COMPOSER'S MEMORY.

In the artists' room after the concert he remembered me at once in spite of the lapse of eighteen years since we had met. He recalled certain octave passages in a composition played on that occasion and said it was in F minor. Victor Benham, at one time a pupil of Rosenthal, remarked on Rosenthal's extraordinary memory, and told him he ought to have been a composer. "I might lose my memory then"—said Rosenthal in that satirical manner for which he is famous—"like the composer who wrote three acts of his opera and then had to stop because his memory failed."

It has been found necessary to arrange for a recital in London. Rosenthal will consequently return to town from his provincial tour and play in Queen's Hall on February 2, before he goes to Italy and Spain, and in all probability to America, if the law makers at Washington do not prohibit foreigners altogether, and if the prohibitionists have not put the rest of their fellow countrymen in jail. The times are out of joint, but, unlike Hamlet, I am not born to set them right. Hamlet lived before the era of *tempo rubato* and *tempo di raga*.

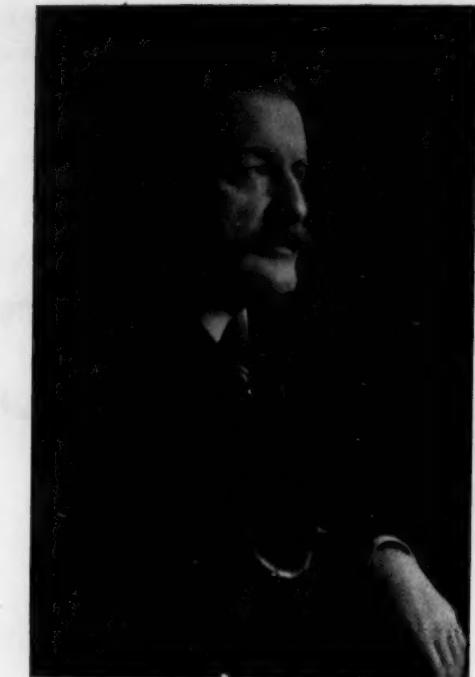
MINUS THE SWEETNESS.

The chief orchestral work performed by the British Symphony Orchestra on Saturday afternoon under the direction of Adrian Boult was Vaughan Williams' "London" symphony, a work which reminds me of Milton's line about "linked sweetness long drawn out," all but the sweetness. Composers who court the ugly and flirt with the depraved have a much easier task than those who try to make beautiful music and express elevated sentiments. Patriotism appears to cover a number of sins at present. I very much doubt if this same symphony would be tolerated if labeled "Vienna"—Praterstrasse, Invaliden Haus, Central Markthalle, Volksgarten, Circus Busch, and so on. And what a confession of impotence it is for the composer to tack descriptive tags on his fragmentary themes—"This is a house," "This is a dog." I refused to let my attention be deflected from the music by following a printed explanation, and the music itself suggested nothing that was like the London I know fairly well. I have no patience with pictures that mean nothing at all if the descriptive catalogue is absent, or with paintings which mean something else if the wrong labels are given to them by the confused observer. But, as Bentley truly said two centuries ago: "No book was ever written down by any but itself." It is perhaps unnecessary for me to comment unfavorably on the work of a young, energetic, scholarly English composer whose "London" symphony has been performed several times of late in the metropolis with great applause.

THE ELGAR CELLO CONCERTO.

At the Queen's Hall on the same Saturday afternoon a very large audience listened to Sir Henry J. Wood's orchestra give a very fine account of Bach's Brandenburg concerto in G, Beethoven's seventh symphony, and "Tod und Verklärung" by Richard Strauss. I was unable to hear more than the Bach concerto as I wanted to witness the reception given to Rosenthal at Kingsway Hall. I can bear testimony to the great overflow audience which filled every available inch on the platform itself.

The novelty of the afternoon was the second London performance of Elgar's cello concerto, with the composer conducting. It seems that the first performance of the work, which I duly reported some months ago, was not as well rehearsed as the composer would have liked it to be. Presumably this second performance was all that Sir Edward could wish, for both he and the soloist, Beatrice



MORIZ ROSENTHAL.

A recent photograph given to Clarence Lucas by the artist himself while in London last month.

Harrison, were called to the platform many times at the close, as is the custom when composers are at hand to be called out. The Daily Telegraph speaks of the "reticent beauty," "true Elgarian feeling," "thoughts hinted at rather than laid bare," "delicate subtleties of rhythm and nuance," and ends by remarking that the symphonic poem by Strauss "sounded almost stodgy after the ethereal graces of Elgar's music." It is to be inferred, therefore, that the Elgar cello concerto is unlike "Tod und Verklärung."

So far as I am concerned, the least enigmatical work of Elgar is the "Enigma Variations," which I heard given under Richter's direction, for the first time, in 1899. They are very fine without a doubt, although Elgar, like the Englishmen old Froissart described more than five centuries ago, "takes his pleasures sadly." Elgar was unknown to the London public in 1899, and the very enthusiastic applause the "Enigma Variations" received at the Richter concert showed that the music had made a direct appeal and was understood. Would this cello concerto have succeeded under the same conditions?

CERTAINLY NOT FRIVOLOUS.

Edith Abraham gave a very intelligent and skillful performance of some all too familiar violin compositions in Wigmore Hall a few days ago. César Franck's sonata in A, Brahms' sonata in D minor, and Bach's "Chaconne" for violin alone, made up a program which could hardly be called frivolous. In fact it was not even feminine, and I could not help recalling Sara Bernhardt as Hamlet and imagining some other charming actress as Macbeth. Edith Abraham acquitted herself of her self-appointed task very well indeed, but I suggest that charm and grace and sentiment are not objectionable in a young woman.

CLARENCE LUCAS.

Zarad Scores at Jackson, Mich.

Jackson, Mich., January 10, 1921.—In her recent recital here at the First M. E. Church, Francesca Zarad scored a decided success, not alone with her lovely voice but also through her intelligent interpretations and agreeable personality. The Citizen Patriot in its report gives the following vivid description of the impression she made: "Possessing a winsome, appealing personality as well as a rich, melodious soprano voice, Francesca Zarad, who appeared in recital at the First M. E. Church Thursday evening, under the auspices of the Choral Union, sang her way into the hearts of her listeners from the first note, thoroughly charming with her splendidly arranged program. Francesca Zarad has a beautiful voice, of wide range, exquisitely sympathetic in quality, and her interpretations seemed to breathe the ideas of the composers. The singer's notes were clear as a bell, sweet and musical, while the lower tones were as rich and full as a contralto. Miss Zarad's dramatic powers lent zest to her interpretations, and her charming foreign mannerisms as she gave a synopsis of several of her songs, especially those she sang in French, added much to the enjoyment of the program."

Equally favorable was the report of the News, which said in part: "One of the most truly enjoyable concerts ever heard in this city was that given by Francesca Zarad, soprano."

Macbeth for Lindsborg Festival

Although every effort was exerted during the past two years to secure Florence Macbeth for the Lindsborg Festival, it is only recently that success has attended the efforts of Bethany College promoters. On the occasion of the prima donna's 1920 spring tour the management nearly succeeded, but train service would not permit. Then an aeroplane was requisitioned, but unfortunately a few days before the event the pilot met with serious injury when his machine crashed into a tree during a storm. This year, however, by booking the opera star months ahead of time, the long looked for visit is to be consummated on March 27, when at the special request of the management she is to sing the "Bell Song" from "Lakme" and the "Caro Nome" from "Rigoletto," the two numbers in which she won such success during the opera season. George Roberts, the accompanist, has been specially engaged for the occasion.

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The Christian Science Monitor, February 5, 1921.

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**AKRON PAYS TRIBUTE
TO MME. GALLI-CURCI**

Celebrated Singer Accorded an Ovation—Lillian Eubank and Hulda Lashanska Please in Recitals—Notes

Akron, Ohio, January 25, 1921—Akron probably never paid such a tribute to an artist as was accorded Galli-Curci, noted soprano, when she appeared, January 21, in the armory before an audience which filled the building to overflowing. The program contained many of the arias that are associated with the name of the artist. These were received with great enthusiasm. The English of Galli-Curci is remarkable. What a delight to hear her sing "Sweet and Low," "I Cannot Sing the Old Songs," "Love's Old Sweet Song," "Ol' Carline" (which she added among others to her program), "Home, Sweet Home," at the close, also an example of fine English. Nine encores were added to the twelve numbers on the program. The inimitable "Clavelito" of Valverde was repeated the second time the soprano turned her back to the audience and sang to the auditors on the stage. Twice she did this. Manuel Berenguer contributed some excellent flute obligatos and also played two solos and an encore. The accompaniments of Homer Samuels were an important part of a most remarkable concert.

LILLIAN EUBANK PLEASES.

Lillian Eubank appeared at the Armory on January 16, under the auspices of the Music League of Akron, as a regular Sunday offering of the League. She moved the audience to a noisy friendliness. Miss Eubank made some

faithful friends at this fifth concert of the popular series. The accompaniments of Agnes Blafka were adequate.

HULDA LASHANSKA DELIGHTS.

A lovely soprano voice, beautiful in its quality and even in its range, and a personality of ingratiating charm won for Hulda Lashanska the approval of a large audience at Goodyear Theater, January 18, when she made her second appearance in Akron on the Tuesday Musical Club concert course. Her program was well balanced and all too short. It embraced songs by French, Italian, Russian and American composers, all of which were interpreted with naive grace and delightful tonal purity.

NOTES.

The piano pupils of Estelle Musson gave a recital at the East Side studio January 20. A large audience attended the splendid recital. Mary Janes Weeks, Edith Litchfield and Janice Jones proved themselves especially artistic in the art of playing and deserve a great deal of credit for the success of the program.

Akron teachers of music are conducting a music memory contest. It opened January 19 and will continue until late in April. The object of this contest is to induce people to familiarize themselves with the best music. Fifty members have been selected. Applicants must give the names of composition, composer and nationality, correctly spelled. If American composer the name must be in full and if foreign, the last name only. Any club or any group of people can enter. Theater orchestras, choir directors and organists may co-operate by laying special stress upon the list of selections published.

R. M. C.

Thelma Given's Southwestern Tour

Thelma Given, the "Rhapsodist of the Violin," has but lately returned from what may be truly described as a highly successful trip, in every sense of the word, through the Southwest. According to all the newspaper of that region, she was welcomed everywhere by very enthusiastic audiences. The notices themselves are splendid. Needless to say, the well known local manager who directed Miss Given's tour in that part of the country was delighted with her success and drawing power, and the matter of an even more comprehensive next season's tour for her in this territory has already come up.

Miss Given, herself, writes from the historic old Mission of San Francisco de la Espada, in San Antonio, and deplores the fact that she is forced to rush away from such a charming spot to fill a date in Abilene.

On January 28 Miss Given played in Washington, on the 31st in Red Springs, N. C., and on February 8 she appeared in St. Louis for the Apollo Club.

Ralph Cox's Choruses Admired

At a recent concert by the St. Cecilia Club of London, Ontario, four of Ralph Cox's choruses for women's voices were performed—"In Heather Time," "The Shepherdess," "Peggy" and "Out of the East." The London Free Press, in commenting on the excellent singing of the club, refers to "One of the choral groups, consisting of a set of four charming numbers by Ralph Cox, an American composer whose melodies run all to the clover-scented sweetness of the pastoral world. The setting to 'The Shepherdess' was especially delightful."

"The Ovation He Received Was Well Merited"

—The Vancouver, B. C., Sun

Those who heard Paul Althouse last night, could not but have felt grateful to the Men's Musical Club for their instrumentality in bringing an artist here who might never have come to Vancouver otherwise. Mr. Althouse was heard many times and was generous with his extra numbers. His greatest success was the always appealing "Celeste Aida" in which the full volume of his voice was demonstrated. Mr. Althouse's enunciation all through was most distinct and one of his prime bits of artistry was the shading down of a note, begun at forte, by a gradual gliding process that revealed no change in quality nor unevenness of tone.—The *Vancouver Daily World*, January 27, 1921.

The appearance of Paul Althouse drew an audience which for size and enthusiasm must have warmed the hearts of the popular organization. And for the introduction of Mr. Althouse to local music lovers, Vancouver must ever remain indebted to the Men's Musical Club. A serious student of his art, always contenting himself with graphic and well thought out delineation of the compositions he sings, Mr. Althouse sprang into immediate favor the instant he had completed his first group of songs, these being delivered with keen esthetic sense, versatility of style, and vivid imagination. In response to a demand for more, Mr. Althouse gave further supreme delight to his listeners with his sparkling rendering of "La Donna e Mobile."—The *Daily Province*, January 27, 1921, Vancouver, B. C.



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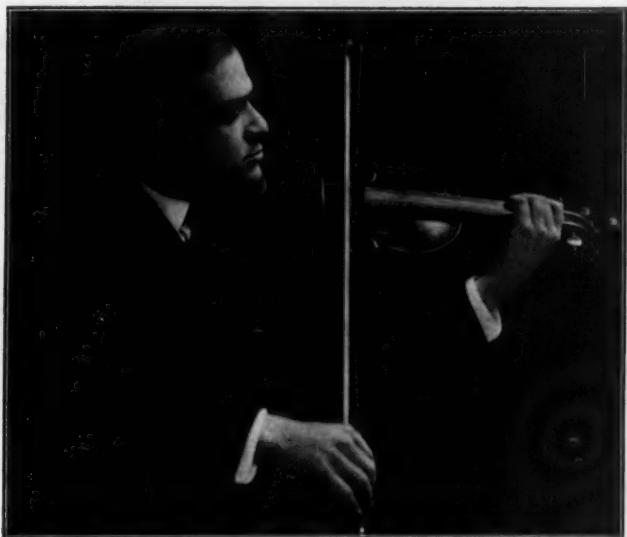
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Ansermet Makes Much of D'Indy's "Saugefleurie" and Audience Is Delighted

Other Programmed Numbers Also Please at Last Performance Before His Departure for Paris—Guest Conductors Display a Variety of Tastes—Other Concerts and Soloists

Geneva, January 6, 1921.—Ernest Ansermet, the regular conductor of the Orchestre de la Suisse Romande, is at present in Paris, conducting a "season" of the Ballet Russe, having gone thither after a "guest appearance" as conductor of the Liverpool Philharmonic Society, which is reported to have been a revelation to the Liverpoolians. During his absence various visiting leaders are bringing an element of variety into Geneva's musical life. Before his departure, however, Ansermet conducted one more subscription concert which has not been recorded in these columns, and which deserves recording, if any concert does.

On the program figured, among other things, Vincent d'Indy's "Saugefleurie." It was excellently played, and it was a joy to hear that in days gone by D'Indy could be melodic, for in this work there is more of the "Cantorum" and less of the "Schola," a remark which cannot apply to many of his later compositions, in which the esprit of the Schola Cantorum is rampant.

At the same concert the "Matin Pastoral," by Jaques-Dalcroze, for soprano and orchestra, (Mme. Dalcroze excellently rendering the difficult part for the voice), was a joy. It fairly sparkles with sunlight and shows Maitre Jaques at his best. The public received it enthusiastically and the composer, who was present, was heartily applauded. "La Demoiselle Elue" (Debussy), was also given a poetic rendering and a "concerto grosso" by Corelli was beautifully played by the orchestra under Ansermet's excellent direction.

The first of the "guests" taking the place of Ansermet was Robert Denzler, of the Zürich Opera, who directed the sixth subscription concert of the orchestra. After a masterly reading of the G minor concerto grosso of Handel, the G minor symphony of Mozart, the "Beatrice and Benedict" overture of Berlioz, and the "Tristan" prelude and "Liebestod," Denzler was repeatedly recalled and fully deserved it. Mme. Rose Féart added to the enjoyment of the occasion by singing, with her customary artistic perfection, two poetic and beautiful songs by Gustave Doret, "La Vie Antérieure," by Duparc, and an aria from Gluck's "Armide."

The sixth popular concert, following the subscription concert, was directed by Fernand Closet—a name to remember. The ever regretted Bernhard Stavenhagen considered him by far the best concertmaster he ever had under his direction. Closet's great talent for, and facility in, conducting were again fully proven at this concert, and we have rarely heard so good a rendition of Chabrier's "España," or of Lekeu's "Fantaisie sur des airs Angevins." His interpretation of Bach's suite in D and D'Indy's "Saugefleurie" were also most creditable, and the large audience manifested its pleasure by a salvo of applause after each piece.

Closest also conducted the next popular symphony concert and—wonder of wonders—the immense Hall of the Reformation (where the pathetic League of Nations has been debating), was filled to overflowing three days after Christmas. The orchestral numbers were the "Magic Flute" overture, Beethoven's Fourth Symphony, and the preludes to "Lohengrin" and "Meistersinger," all of which were most vigorously applauded. M. J. Soullier, a young tenor, was the soloist; he sang very meritoriously an air from Méhul's "Joseph," and Siegmund's love song from the "Valkyrie," in which, however, the requisite power and heroism were lacking.

Of chamber music there has been our usual stint. The string quartet of the Orchestre de la Suisse Romande, consisting of Messrs. Closet, Simon, Sotiaux and De Sanctis, leaders of the respective string sections, played an excellent quartet by Henri Gaguenin, the talented Swiss composer, and Debussy's only string quartet—truly fine performance. At the same concert, Mme. Bechard's rich contralto voice could not hide the dry-as-dustness of Charles Bordes' "Aux morts tristement nombreux," but she was eminently successful in Debussy's "Promenoir des deux amants."

Henri Gaguenin, mentioned above, recently gave a conference devoted to the life and work of Albéric Magnard, followed by a performance of the late composer's piano trio, which scored a merited success. More recently still, Mlle. M. Poulet, pianist, sister of Gaston Poulet, first violin of the Parisian String Quartet, Louis Ruyssen, cellist in the quartet just mentioned, and Ernest Bauer, a rising young tenor, gave a joint concert. Ruyssen is an

artist of the first water and is already famous in France, notwithstanding his excessive modesty. He played beautifully a rather dry sonata in A minor for cello and piano by Guy Ropartz, and an uneventful poem by René Doire, of which I failed to discover the *raison d'être*. There was compensation in the melodious sonata, op. 19, by Rachmaninoff and in all these difficult works Ruyssen was splendidly seconded by Mlle. Poulet at the piano. She also played pieces by Le Guillard, Faure and Ravel in a delightful manner. M. Bauer sang successfully two extracts from Berlioz's "Damnation of Faust," a nocturne by Le Guillard, the very severely emotional "Nuit de Mai," by Henri Breitenstein, a most interesting young Genevese composer who will be heard of, and "La Caravane," by Chausson. The three artists were most cordially received

formed is "King Olaf." On February 25 Mr. Stopak makes his first Washington appearance under the direction of T. Arthur Smith.

Devries Advises "Our Mary" to Be Firm

"Our Mary," of late, has had all kinds of interviews in the daily papers throughout the country. In fact, she has made the front pages of the press more frequently than even the President-elect. In the January 29 issue of the Chicago American, Herman Devries, the well known writer and critic, gives some additional interesting facts about the newly appointed general director of the Chicago Opera Association. The article is herewith reproduced:

Ten weeks of opera interspersed with concerts that crowded the calendar kept this column at capacity space, and, in consequence, our informal Saturday chats had to be deferred until the after-opera breathing time gave us opportunity to get our editorial sec-ond wind.

Our first reappearance in this particular office should naturally be devoted to that topic of topics, our new opera director-in-chief, Miss Mary Garden. Let us begin, therefore, by wishing Miss Garden, in the name of The Chicago Evening American and this humble reviewer, the greatest success of her career, already crowned with the laurel of triumph. We earnestly believe that her success in her new function will be complete. Miss Garden has all the qualities the position requires. Beneath the much-advertised "tem-perature" there is a keen, far-seeing brain, immense power of de-cision, will, authority, generalship, command and a magnificent personality and magnetism.

CARRE SPLENDID EXAMPLE.

Miss Garden has also profited, I am sure, by her years of service at the *Theater National de l'Opéra Comique* in Paris, where she was a star under the direction of Albert Carre. Here was a pattern, a model operatic director, whose methods, if followed out by Mary Garden, will bring discipline in the ranks of any wrangling opera company.

I had the honor of knowing M. Carre, since he was also my director at the *Grand Cercle* Theater of Aixles-Baines and at the *Opéra Comique* in Paris. When, in 1898, Carre was appointed director of the *Paris Opéra Comique* he entered there as a generalissimo. He was lord of the theater from the first hour of his authority. Not an artist but feared him, and though he was but forty-two years of age then he was already the autocrat. Behind their hands the artists would whisper: "Yes, yes; he is the great general now. But—he'll not be retained. You watch!"

RETAINED HIS POWER.

Everybody watched—and waited—but Carre remained. He is still the director, and he has made the *Opéra Comique* one of the greatest theaters in the world. I repeat, with such an example Miss Garden will perhaps use the Carre tactics, and we think this will mean success.

Apropos of directorial authority, here are a few examples of the justified autocracy of some successful directors.

Campo Casso, director of the *Theater Royal de la Monnaie* in Brussels, called his artists together one day for a first stage-business rehearsal of the opera "Quentin Durward" score and libretto ready for a premiere production.

"Now, then," said Campo Casso, "I will show you your respective places on the stage."

Upon hearing this Devoyod, the great baritone, came forward and observed proudly: "You can give your places to my fellow artists, but as for me I am the beefsteak and they are only the potatoes. I always place myself in the center of the stage."

"My dear Devoyod," answered Campo Casso, "you can go home, and as you are the steak you can burn yourself to a crisp for all I care. But I will pay you your salary, and you will certainly not sing in this house any more this season."

DEFIED EVER QUEEN.

Last year I spoke in these columns of the vital interest taken by the Queen Henriette of Belgium in operatic matters and singers. One day she asked Campo Casso to come into the royal box for a chat, and there she said to him:

"My dear M. Campo Casso, Devoyod is so sad and lonely. Why won't you let him sing this season? He is so anxious to work." Campo Casso replied: "Your majesty, if Devoyod wants to work, good. We just happen to be in need of some men to shovel coal for us. He will be more than welcome. But he will not sing as long as I am director here. I regret, your majesty, not being able to please you, but this is positively my last word on the subject."

And Devoyod did not sing.

DISCIPLINED BY CARVALHO.

Leon Carvalho was also a veritable autocrat. One day there was a rehearsal of "Le Roi d'Ys." At 4 p. m. Leprestre, the manager said: "It is 4 o'clock. I'm leaving." Carvalho approached him. "Do you believe that you are any better than the ladies and gentlemen of the chorus? I regret that I must give you 9,000 francs every month for your ten performances, when these dear choristers receive only 180 francs a month. For me you are no better than they. And you will remain at this rehearsal, first, because I am the director here, and secondly, because I am a man," he cried, shaking his fist under Leprestre's nose. Carvalho was then seventy-one years old.

GOUNOD GETS RESUME.

Halanzier, director of the *Grand Opéra*, used to say, "Louis XIV said, 'L'état, c'est moi!' and I say, 'L'opéra, c'est moi!'" It was Halanzier who administered a rebuff to Charles Gounod. They were rehearsing Gounod's "Polyeucte," and Halanzier offered some criticism to Lassalle, the baritone, who created the role of Severus, or Severe, as it is called in French. Gounod protested, saying: "But I told Lassalle to do it that way. I am Gounod, the composer of the opera, and you are only the director here." Upon which Halanzier answered, "You are Gounod, the composer, member of the Institute de France, Grand Cordon de la Legion d'Honneur, and I am only the director, as you say. Therefore, the director will show his authority. Ladies and gentlemen, the rehearsal of "Polyeucte" is over. Good-bye, M. Gounod!"

MISS GARDEN MUST RULE.

I hope that Miss Garden will have this same power; that she will suppress the vagaries and whims of singers who believe themselves indispensable; that she will not allow them to dictate to her, to order their own conductor or to refuse to sing with certain artists on account of personal grievances or petty jealousies. Miss Garden should use the following device of Albert Carre:

"I give orders. I don't accept them."

And Mary will be firm!

MAY PETERSON
SOPRANO

Metropolitan Opera Company

Concert Direction
Music League of America,
1 West 34th St., New York



© Ira L. Hill

and young Breitenstein, present in the hall, was heartily applauded.

Finally Mme. Cella Delavrance, a highly talented pupil of Philipp, gave a piano recital in the Hall of the Conservatoire, displaying remarkable virtuosity in works by Chopin, Schumann and Liszt. She will be heard of again.

N. S.

London String Quartet Returns in November

The London String Quartet, which created such a favorable impression here last fall, will return to America in November. The organization was here for a limited stay, as bookings abroad called for its return. During the few months it was in America the quartet visited a large number of cities, everywhere delighting large audiences. This spring it will introduce several new works in London, including one by Fritz Kreisler. The Beethoven cycle will be repeated both in London and Edinburgh.

Stopak and Patton in New Brunswick Concert

Josef Stopak, the season's new American violinist, who recently appeared in Baltimore with great success, and Fred Patton, baritone, whose name is rapidly becoming familiar everywhere that good music is given, are to appear in New Brunswick on February 18 in a joint recital. Among Mr. Patton's other engagements this month is one to appear in Philadelphia on February 28, when he sings for the Philadelphia Choral Society. The work to be per-

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NEW YORK CONCERTS

FEBRUARY 7

Dorothy Fox, Mezzo Soprano

A large audience listened with keen delight to the very interesting program which Dorothy Fox presented at the Times Square Theater on the afternoon of February 7. Dwight Fiske's humorous "Three Songs of Fat People," with the composer at the piano, together with five settings to verses from Robert Louis Stevenson's "A Child's Garden of Verses," without question made the hit of the afternoon. There also were some old French songs as well as several selections by modern French composers, in which the mezzo-soprano did especially well. Miss Fox sings with much style and made a decidedly favorable impression on her audience. Earl Victor Prahl accompanied the singer for most of her selections.

Dicie Howell, Soprano

An audience which taxed the capacity of Aeolian Hall turned out to hear Dicie Howell for her recital on February 7 and accorded her a reception that was as sincere as it was flattering. The perfect clarity and purity of Miss

Howell's voice was a genuine delight, and the manifest musicianship with which she interpreted her widely catholic and attractively arranged program must have given pleasure to the most fastidious listener. She sang a group of the old masters, a group of Brahms, Schumann and Schubert, and two groups of modern songs. In her interpretations she achieved simplicity, fidelity, crispness of rhythm and clarity in the phrasing. There was much variety of tone color from the softest velvet to the brightest and most scintillating glitter, and there was a subtle lightness of magnetism, one might almost say good humor, that was altogether charming. A very effective recital!

Marinus De Jong, Pianist

Marinus De Jong, Belgian pianist, gave his initial recital in New York on Monday evening, February 7, in Aeolian Hall. He was greeted by a large number of Belgians, who evidently heard of his successes in his native country. To those not previously enlightened on the musical activities of this newcomer, it became evident almost from the beginning that a pianist and musician of much talent was displaying his powers. Technically, there seems nothing to exist which Mr. De Jong cannot master. His playing dis-

FEBRUARY 8

Christine Burnham, Pianist

On Tuesday afternoon, February 8, Christine Burnham, a pianist from Chicago, made her appearance at the Princess Theater. Her program was varied in makeup, including numbers by Scarlatti-Tausig, Mozart, Beethoven, Chopin, Grieg, Hofmann, Joseffy, Debussy, Blumenfeld, Arensky, Rimsky-Korsakoff, Rachmaninoff and Wagner-Liszt.

Miss Burnham, although not technically proficient, was received with favor by the good sized audience. Her playing, in many respects, offered much of interest and she did have musical insight.

Philadelphia Orchestra: Margaret Matzenauer, Soloist

Mme. Matzenauer twinkled as the bright particular star of the Carnegie Hall concert conducted by Leopold Stokowski—himself a luminary of no small degree of brilliance. The diva sang Debussy's "La Chevelure," Duparc's "L'Extase" and Brünhilde's farewell from "Götterdämmerung," and encompassed the wide emotional and interpretative gap between French lyrics and weighty dramatic measures of Wagner with the sure and distinguished art that always characterizes Mme. Matzenauer's musical offerings. She was in glorious vocal estate, and the beauty of her tones was as apparent in the delicate manipulations of the Gallic style as in the voluminous requirements of the Teutonic mode. She scored a marked success and was feted royally by the auditors.

Further French music was heard in the form of Chausson's tuneful symphony and Berlioz's cheery "Roman Carnival," both played by Stokowski and his men with lovely sound effects and exhilarating brilliancy of technic. Very profound musically and emotionally elevating, on the other hand, was the delivery of the funeral march from the last of the "Ring" operas. In the last named number Director Stokowski achieved his crowning triumph of the evening and he was acclaimed in a fashion to make him seem veritably the Young Siegfried of the baton.

National Symphony Orchestra: Birgit Engell, Soloist

The pair of concerts given February 8 and 9 at Carnegie Hall by the National Symphony Orchestra, Willem Mengelberg conducting, produced Gustav Mahler's fourth symphony as a novelty. It has been played before in New York, both under the composer, as conductor of the Philharmonic Orchestra, and by Mr. Damrosch, the latter's date being November 6, 1904. Much pretty thematic invention is offset by curiously uninteresting side remarks of more or less unmusical nature. There is no doubt that the slow movement is of highest merit, for there is truly calm in most of it, of ideal orchestration. The curiosity of a solo voice (soprano, in this case) appearing in the last movement is hardly justified by the music or the infantile words, sung in German by Birgit Engell. It was beautiful work as far as the singer was concerned, her voice, clear, high and true, ringing out with youthful joyousness. An hour and ten minutes long, the symphony says little and takes too long to say it.

The prelude and "Love Death" ("Tristan and Isolde") followed, and the "condensed" thematic material and its performance was a joy, the orchestra men evidently entering into the heaven born musical utterance with avidity. As to the last number, the prelude to "The Meistersingers," the breadth and stern strength of this music, the humorous "cluckings" of the woodwind, and even the resonant ring of the wielder of the especially large cymbals, all were noted as parts of an interpretation individual with Conductor Mengelberg. It was a climax of utmost breadth and as such fully enjoyed by an audience of moderate size.

Elizabeth Winston, Pianist

In a program consisting of the Beethoven sonata in C, op. 2, No. 3, and compositions by Chopin, Debussy, Ravel, Rachmaninoff, Rosenthal, etc., Elizabeth Winston, a pianist from Washington, appeared in her debut recital at Aeolian Hall on the afternoon of February 8. Miss Winston showed interpretative ability, her technic was fluent, and she played with a pleasing touch.

Harold Land and the Lyric Club

Harold Land was vocal soloist at the concert of the Lyric Club of New York, Astor Gallery, Waldorf-Astoria Hotel, February 8. This club, which sang everything from memory under the direction of Arthur Leonard, showed discrimination in engaging the young baritone, for he was a fine success in his songs by Gounod, Speaks, Margaretson, McGill, Vanderpool ("The Want of You," by Vanderpool) and Pinsius. Following each group of songs he had to add an encore, namely "The Lilac Tree" (Gartlan) and "L'heure exquise" (Hahn). Vocal quality of unusual sympathetic color, clean enunciation (there is never a doubt about what Land sings) and manly appearance are some of his characteristics.

Euphony Society: Nina Morgana, Soloist

Carl Hahn, conductor of the chorus of 100 voices of the New York Euphony Society, and Mrs. James J. Gormley, president, felt reason to be proud of the second private concert of this, the second season, given at the Waldorf-Astoria Hotel, February 8. This was in part due to the excellent singing of the women's chorus, which has good work as its record under Conductor Hahn; the singing of Nina Morgana, who was a popular favorite, and the capable string orchestra. The chorus sang works by Elgar, Schubert, MacDowell, Beethoven and Gall, Grace Strasburger singing a fine little solo in Gall's "Nightingale and (Continued on page 31.)

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"Leginska is thrice gifted. She has mentality, temperament, superlative technical ability. Her playing glows with the divine fire that is akin to genius."—Edward C. Moore in the *Chicago Daily Journal*.

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"I do not expect every other pianist to be an Olympian like Josef Hofmann, nor do I look forward to hearing duplicates of Elman or Heifetz, Pablo Casals or HANS KINDLER."—James Gibbons Huneker in the *New York Times*.

"Hans Kindler is a 'cellist who has not only a fine technique, but unusual warmth of expression."—*New York Sun*.

"Hans Kindler has essentially the breadth and command of the solo artist. His immense mastery and virtuosity in execution, and also the appealing beauty of his tone, all displayed exquisite 'cello playing."—*Washington Times*.

"Hans Kindler's playing was a revelation. He won the unqualified admiration of the audience, who recalled him again and again."—*Pittsburgh Post*.

"Hans Kindler moved me deeply. Here is a 'cellist one must go far to excel. He had, as we say, 'everything'."—Pierre V. R. Key.

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All the work done with the assistant teachers is under Mr. Witherspoon's personal supervision. He hears all the pupils of the studio at frequent intervals.

As all the time of Mr. Witherspoon and his staff is completely filled for this season, it is suggested that application be made now for lessons for the season of 1921-1922, beginning next September. New pupils will, however, be heard by Mr. Witherspoon this season by special appointment.

KNIGHT MacGREGOR, Baritone

AEOLIAN HALL

JANUARY 24th, 1921

Another Successful Debut of a Witherspoon Singer

The Evening Mail, Jan. 25, 1921— Aside from his pleasing baritone voice, he has a personality of charm and versatility of mood.

New York American, Jan. 25, 1921— He is a manly and musically interpreter, whose readings are marked by intelligence and skill.

The Sun, Jan. 25, 1921— Mr. MacGregor has an elastic and genial personality, perhaps best suited to such martial sentiments as those of Koeneman's "When the King Went Forth to War" and Schumann's "Freedom," but still by no means alien to Wolf's "Zur Ruh" or Kennedy Russell's "Vale."

The New York Tribune, Jan. 25, 1921— Mr. MacGregor has a fine voice and shows evidences of excellent training.

New York Herald, Jan. 25, 1921— His voice is a high one of abundant power and pleasant quality. His singing showed a knowledge of style and dramatic feeling. On the whole it was a promising debut.

New York World, Jan. 25, 1921— Mr. MacGregor deserves a niche in the gallery for his fine interpretative work. His ability to sing a song is the predominating feature of his art. He has, in addition, an agreeable stage presence.

Secretary, Miss Minnie Liplich, 44 West 86th St., New York

Mr. Witherspoon will teach at the Chicago Musical College this summer from June 27 to July 30

MINNEAPOLIS ORCHESTRA VISITS CHICAGO

Emil Oberhoffer's Forces Make Much of Tschaiikowsky's G Minor Symphony—Rachmaninoff, Gluck and Zimbalist, Rubinstein and Cortot Give Programs—Civic Student Orchestra Changes Name—Lake View Musical Society's Annual Scholarship Contest—Arthur Kraft Loses Father.

Chicago, Ill., February 12, 1921.—Always a welcome visitor, the Minneapolis Symphony Orchestra and its illustrious leader, Emil Oberhoffer, paid Chicago a visit on Tuesday, February 8, giving an afternoon and an evening concert at Orchestra Hall. A visit from this sterling organization is always of interest if only to show the constant progress made in practically every section. Conductor Oberhoffer has his forces well in hand at all times and his musicians follow his every whim to the second. The big number of the afternoon program was the seldom heard G minor symphony of Tschaiikowsky, and while not as impressive as other works of this master, it proved of interest. The orchestra also played the prelude to Banck's "Sappho," the Bacchanale from Wagner's "Tannhäuser," and Svendsen's "Carneval in Paris," all of which met with the full approval of the listeners, who were not as numerous as the occasion deserved. Perhaps this had some reflection on the orchestra and its leader, who are usually greeted with full houses, as their work at this concert was not up to their usual high standard. Myrna Sharlow, as soloist of the afternoon, sang the ballad of the "King of Thule," "Jewel Song" from "Faust" and Micaela's aria from "Carmen." In splendid fettle, the gifted songstress won her admirers anew and scored heavily. She was admirably supported by the orchestra in both arias.

By far the better program was that presented at the evening concert, which was offered in the superb fashion expected of Conductor Oberhoffer and his Minneapolis Orchestra. In the Brahms E minor symphony, Oberhoffer built up stupendous climaxes and disclosed himself one of the Brahms conductors of the land. Strauss' "Death and Transfiguration" tone poem was notable for the clean-cut, beautifully finished reading given it. MacDowell's D minor piano concerto was given with broad sweep and virility by the evening's soloist, Augusta Cottlow, who is a pianist of unusual ability and power and who ranks among America's best. Miss Cottlow's unusual sense of rhythm, lovely tone and fine technic are chief essentials among her excellent pianistic qualifications and made her renditions of vital interest and charm. The orchestra furnished her most worthy accompaniments. Hers was success, as distinct as deserved.

Minneapolis may well be proud of its orchestra and to have at its head a conductor of such efficiency and ability as Emil Oberhoffer. Visits of such worthy organizations

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are always of interest and worth, and Chicago is big enough to pay homage to visiting orchestras as well as to its own sterling organization.

NEUMANN PRESENTS RACHMANINOFF

Nothing more need be said regarding the piano recital which Rachmaninoff gave at the Auditorium Theater last Sunday afternoon than that he played as Rachmaninoff always plays and held his large audience spellbound throughout a program made up as follows: the Bach-Busoni "Chaccone," the Mozart sonata No. 9, Schumann's "Papillons," three Chopin numbers, Debussy's "Children's Corner," and his own G minor and B flat major preludes. Before the listeners would be satisfied he had to respond to numerous encores after each group and at the close of his program and even then they did not want to let him go. Is a Rachmaninoff recital complete without the Rachmaninoff C sharp minor prelude? It does not seem to be so in the Windy City, as at every appearance of this piano giant there are loud acclams for that ever popular prelude, which he finally is compelled to add. This occasion was no exception to the rule and as his last encore at the end of the program, he played it as only Rachmaninoff can, to the great delight of his innumerable admirers. The concert was under the direction of F. Wight Neumann.

GLUCK-ZIMBALIST HAVE CROWDED HOUSE

That name value is a great asset was once more evidenced at Orchestra Hall Sunday afternoon, where a crowd that packed the hall and its stage to capacity came to listen to the program which Alma Gluck and her illustrious husband, Efrem Zimbalist, gave there. Of Mme. Gluck one cannot truthfully say more than that she is a charming personality as well as an artist. As to her singing, it would be better to leave that unsaid, yet this seems to be a case where critic and public do not agree, for her listeners seemed to care not how she sang, and demanded more. The same is not true of Zimbalist, who afforded music lovers a rare treat with his magnificent renditions of the Corelli-David "Folies d'Espagne," Glinka-Auer's "The Lark" and Sarasate's "Zigeunerweisen," which were all this writer heard. He, too, was feted to the echo and deserved the applause accorded him.

ARTHUR RUBINSTEIN AMAZES

With his amazing pianism, Arthur Rubinstein electrified a small audience at Kimball Hall, Tuesday evening, February 8, when F. Wight Neuman presented him in recital. This reviewer was able to hear only the Bach-Tausig toccata and fugue and the Beethoven "Waldstein" sonata. These were sufficient, however, to show Mr. Rubinstein a pianist of remarkable facilities—one who demands and commands at will and who makes his renditions brilliant by his vigor, virility, virtuosity and power. Here is indeed a genius of the keyboard—one who will blaze his way to fame.

PIANO CLUB OPENS MEMBERSHIP TO PROFESSIONAL MUSICIANS

At the suggestion of Karleton Hackett, the distinguished lecturer and critic of the Chicago Evening Post, the Piano Club of Chicago has opened its membership to all professional musicians. The club has one-hundred and seventy members, representing eight different branches of the music industry, and Mr. Hackett suggested such a plan would bring closer co-operation and better understanding between musician and manufacturer.

CORTOT IN BENEFIT CONCERT

For the benefit of the library of the Alliance Francaise, Alfred Cortot presented a program, with the assistance of Mrs. J. Mitchell Hoyt, soprano, in the ball room of the new Drake Hotel, Tuesday evening, February 8.

CIVIC STUDENT ORCHESTRA CHANGES NAME

The Civic Music Association, co-operating with the Orchestral Association announces that the name of the Civic Music Student Orchestra has been changed to the

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Civic Orchestra of Chicago (for the development of Orchestral players). This change has seemed advisable owing to a misconception of the former title, the general impression being that the orchestra was composed only of music students. That impression is far from correct, as many of the members are capable musicians, and well beyond the "student" grade in so far as that word implies the mystery of the technic of their instruments. These are "students" only to the extent of acquiring the routine and discipline of a symphony orchestra. There is, however, a "Scholarship Group" for the development of especially talented young musicians in the playing of instruments such as the oboe, clarinet, bassoon, viola and string bass, the study of which is not generally pursued.

The Civic Orchestra of Chicago is the first step, on a large scale, which has been taken to make this country independent of a foreign source of supply for trained and routined symphony players. Our young musicians can receive individual training in this country equal to, if not better, than that which can be obtained abroad, but up to the present, the opportunity of obtaining symphonic experience has been denied them except in the efforts of a few of the larger schools of music. It is to give young players this opportunity under regular symphonic conditions that Frederick Stock and Eric DeLamarre are giving their time, energy and interest, and that the Orchestral Association and the Civic Music Association are co-operating.

That the orchestra is fulfilling its purpose is amply proven by the fact that during its first year of existence, it supplied a cellist to the Chicago Symphony, a French Horn player to the Minneapolis, a viola player to the Cleveland and a Bassoon player to the Philadelphia orchestras. The importance of this work merits support. The next concert will be given in Orchestra Hall on February 28.

MRS. STULTS BACK IN CHURCH WORK AGAIN

After having resigned her choir position in Oak Park, intending to stay out of church work for a while, Monica Graham Stults, one of Chicago's busiest sopranos, has been persuaded by Herbert Hyde to accept the position of soloist at St. Luke's Church, Evanston. So after two free Sundays, Mrs. Stults is "back in harness again," as she puts it.

LAKE VIEW MUSICAL SOCIETY'S ANNUAL CONTEST

The Lake View Musical Society's seventh annual scholarship contest will be open to all qualified music students of Cook County. The society offers four prizes of \$100 each for piano, voice, violin and cello; and two second prizes of \$50 each for piano and voice. Contestants must be under twenty-five years of age, instrumentalists at least fifteen years, and vocalists eighteen years old. No prize winners may compete the following season, and no contestant who has won a first prize will be eligible for another. A letter of application from the student, a letter of recommendation from the teacher with whom the applicant shall have studied the whole of the present school year will be required. Other requirements are as follows:

PIANO

1. First movement of a sonata. 2. Etudes—Chopin. Choice of any one of op. 10, excepting No. 3, 5, 6, 9. Any one of op. 25, excepting No. 1, 4, 7, 9.
3. A fugue from the Well Tempered Clavichord. Chromatic fantasia and fugue. The taste of the player will be considered.

VIOLIN

1. Movement of a concerto. 2. Bach. Choice of Mendelssohn—No. 1. Wieniawski—No. 2. Lalo Spanish symphony. Tschaiikowsky. Beethoven. Saint-Saëns—B minor.
3. Wieniawski polonaise No. 2. Wieniawski scherzo tarantelle. Saint-Saëns rondo capriccioso. Sarasate—Caprice basque. —Zapateado. —Zigeunerweisen.

VOICE

1. Aria from a standard opera or oratorio.
2. Two short songs—one classic and one modern.

VIOLONCELLO

1. First movement of a concerto. 2. Bach. Choice of Saint-Saëns. Lalo. Romberg. Herbert. Servais—“Morceau de Concert,” op. 14. Boelmann variations symphonique.
3. Pergolesi canzonetta. Vito Chanson de la Villageoise Bruch—Kol Nidrei.

The contests will be held at the Barnum Hall, 633 Fine Arts Building, as follows: Preliminary voice contest, Thursday, March 31, at 9 a. m.; preliminary piano contest, Thursday, March 31, at 2 p. m.; violin and violoncello contest, Monday, April 4, at 1 p. m.; final piano contest, Thursday, April 7, at 9 a. m.; final voice contest, Thursday, April 7, at 1 p. m. A winners' concert will be held at Fullerton Hall, April 18, at 2 p. m. An invitation is extended to all interested.

Those wishing to compete must file an application with the chairman of the committee, Lotta W. Poritz, 1507 Maple avenue, Evanston, Ill., not later than March 28.

THEODORE HARRISON STUDIO NOTES

Frances Grund, artist pupil of Theodore Harrison, sang recently at Hinsdale, giving Brahms songs with viola played by Adolph Weidig. Miss Grund also substituted at the Second Presbyterian Church, Evanston, and sang for the Men's Club of the Church of the Redeemer.

Lee Borough sang at the Second Congregational Church, Oak Park, on Sunday. John Shenk, Lee Borough and (Continued on page 45.)

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Her voice was clear and flute-like, possessing an elusive delicacy and sweetness of timbre that make her one of the foremost coloratura sopranos of the operatic stage.—*Farnsworth Wright in the Chicago Herald - Examiner*, Nov. 20, 1920.

"LAKME"

We found her execution in this climax of coloratura pyrotechnics flawlessly correct from the lowest to the highest note, the staccati of steel-like finesse and the quality pure and smooth as it always is in this type of vocalism. Her intonation was a veritable tuning-fork of exactness.—*Herman Devries in the Chicago Evening American*, Jan. 14, 1921.

"L'ELISIR D'AMORE"

Florence Macbeth was an ideal Adina, an excellent comedienne, quick at catching the spirit of the performance and a lovely singer.—*Edward Moore in the Chicago Daily Journal*, Dec. 24, 1920.



"RIGOLETTO"

Florence Macbeth was hailed by breathless enthusiasts as the greatest of present day Gildas. . . . Ruth Miller in the *Chicago Tribune*, Nov. 29, 1920.

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Florence Macbeth as Mimi lived up to the high expectations brought by her singing of other roles. She delineated a naive, unsophisticated and girl-like Mimi that one could not help loving.—*Farnsworth Wright in the Chicago Herald - Examiner*, Nov. 26, 1920.

"BARBER OF SEVILLE"

In the evening Rossini's "Barber" was given a brilliant performance with the same cast as before save that Miss Macbeth appeared as Rosina. She sang charmingly and after the Polonaise from "Mignon," which she interpolated in the lesson scene, had a real demonstration from the audience.—*Karleton Hackett in the Chicago Evening Post*, Dec. 27, 1920.

"MIGNON"

In her biggest moment she had the satisfaction of winning one of those nice long avalanches of applause for the thrill of which any opera singer would give ten years of phlegmatic existence.—*Henriette Weber in the Chicago Journal of Commerce*, Jan. 22, 1921.

MUSICAL COURIER

Weekly Review of the World's Music

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ERNEST L. ALBERT, President
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LEONARD LIEBLING, Editor-in-Chief
H. O. OSGOOD, WILLIAM GEPPERT, Associate Editors
CLARENCE LUCAS, RENE DEVEREUX, J. ALBERT RIKER, General Representatives
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OFFICES

CHICAGO HEADQUARTERS—JANETTE COX, 610 to 625 Orchestra Building, Second Floor, 1114

BOSTON AND NEW ENGLAND—JACK COLES, 81 Symphony Chambers, 248 Huntington Ave., Boston. Telephone, Back Bay 5554.

EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL. Present address:

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NEW YORK THURSDAY, FEBRUARY 17, 1921 No. 2132

As the Musical Courier goes to press news is received of the serious relapse of Enrico Caruso at his apartments in the Vanderbilt Hotel. Physicians were summoned Tuesday night and two priests called in to administer the last sacraments. Wednesday morning his condition was said to be improved, but the celebrated tenor's life was still in grave danger. This news will be received with universal regret by his host of friends and admirers in all parts of the world.

Why do singers on the concert platform so often assume a pleading, penitential attitude with hands clasped despairingly and stretched out before them in agonized supplication? The posture is awkward, unnatural, meaningless and stupid. It was noted with pleasure that Matzenauer at her recent appearances with the New York Philharmonic Orchestra gave a sterling interpretation of the Stravinsky songs, of Oberon and of "The Dusk of the Gods" without the aid of any such affectation. Other singers might do well to follow her example.

The story that the two aged daughters of Robert Schumann are living in penury in Switzerland will not down. It appeared last year, but in November was emphatically denied by London papers, which stated that, on the contrary, the sisters had recently presented some manuscripts of their father to the Bodleian Library, Oxford. Now, however, appeals are again being made in this country for aid for them. The MUSICAL COURIER will investigate the matter, and if it turns out that they really are in want, will be glad to lend its aid in assisting to relieve their suffering. Their father's legacy to the whole world was certainly valuable enough to merit that his daughters should not be left to suffer in their old age.

A writer in the New York Herald remarks that Miss Farrar, "with the capable assistance of the new-found Mr. Gigli and of the time-honored Mr. Scotti, has given 'Tosca' a new lease of life." That sounds as if "Tosca" were dying, and the sad news will surely come with a shock of very real astonishment and concern to the "few" lovers of Mr. Puccini in this United States. Of course, we all know that Puccini takes delight in killing off his heroes and heroines; he kills off Tosca and both of her lovers, he kills off Mimi and he kills off Cio-Cio-San, otherwise known as Madame Butterfly. But in killing Tosca he does not kill "Tosca," which is quite another matter, nor would funeral rites be in order even if Miss Farrar were not

handing around leases with more generosity than the average New York landlord.

It is understood that the directors of the St. Louis Orchestra, before making their choice of anyone to succeed the late Max Zach, intend to invite a number of prominent conductors to visit their city and lead a pair of concerts as guest. Among those with whom negotiations for guest appearances are pending, the names of Rudolph Ganz, Samuel Gardner, Henry Hadley, Georges Longy and Theodore Spiering—to list them alphabetically—are mentioned. Any one of these would make a most acceptable leader and there are a number of others who might be added to the list.

Were we a member of the Chicago Opera Association, and, in some way, failed to have a rumor started to the effect that we had been engaged for the Metropolitan Opera Company for next season, we should feel very lonely and perhaps insulted. Up to date it has been quietly and secretly whispered in our ears, with much putting of the forefinger to the lips and great expression of "S-h-h!" that the following members of the former will appear with the latter next season: Schipa, Ruffo, Muratore, Raisa, Galeffi. This list will be kept in type and additions made to it week by week as the rumors grow.

Josephus, the Hebrew historian, would have to moderate his language considerably if he returned to earth and began to describe the musical instruments of a poor little town like New York. How immensely wealthy Solomon's kingdom must have been! Josephus writes that "this mighty prince made two hundred thousand trumpets, according to the institution of Moses, besides four hundred thousand musical instruments, as harps, psalteries, and the like, which were made of a mixed metal betwixt gold and silver, to accompany the voices. We doubt if one fourteen carat harp could be found in New York.

Dr. John Dill Robertson, Chicago's health commissioner and anti-fat campaigner, is quoted by the Daily News as declaring that all exercise should be taken with music, and should be slow and rhythmic. "It's too bad we can't have music all the time," says Dr. Robertson. "I hope some day we shall see, or rather hear, music in our cars, in our streets, in our stores, in our homes—everywhere, in fact." To all of which every musician must most heartily agree, though some may well feel that it is a bit of an exaggeration to claim that music will make people grow thin, and others will call attention to the doctor's middle name as a more effective remedy. No wonder he is an enemy of fat!

It must give Professor Otokar Sevcik, the distinguished violin teacher who is now conducting a master class at the Ithaca Conservatory, a great deal of satisfaction to have the value of his instruction demonstrated in so brilliant a way as has been done by Erika Morini, the young violinist who has made so distinct an impression in her two appearances in New York. Miss Morini began her studies with her father and Ondricek, but went to Professor Sevcik when only seven years old, taking private lessons at first, entering his Mesisterschule at the Vienna Academy at the age of ten, and, after three years there, continuing to take private lessons for three years more, making eight years under his guidance in all. She began concertizing at such an early age that the Austrian Government required Professor Sevcik to make periodical reports in person, to prove that she was not being overworked.

SCHOOL MUSIC CONTEST

The All-Michigan Second Annual High School Music Contest, to be held May 19 and 20, is announced by the Central Michigan Normal School and deserves wide publicity because of its object, which is the hope "of arousing a keener interest in music and a finer appreciation of its artistic rendition among High School students," and because of certain unusual features. In the first place, although small prizes are awarded for individual merit, it is essentially a contest between schools. Contests include songs for mixed double quartet, girls' double trio, male quartet, ten-piece orchestra, vocal, piano and violin solos, with the excellent provision that schools entering the piano, violin or orchestra events must be represented in as many events in the voice section. It is a pity that there

is not also a prize for the best original choral composition written by a high school student and executed by the school chorus.

FAKES AND FAKERS

THE ————— AND ————— SO-CIETY has several vacancies; co-operative and endowed to assist SINGERS to professional career; voices trained from beginning to artistic finish; by appointment only.

Address —————

Thus reads an advertisement in a daily newspaper; and the ambitious, impetuous and struggling student, seeing in all of this only the word "endowed," thinks he has lit upon one of those aids to the musical career, supported by wealthy and benevolent philanthropists, which exist only in their own anxious and hopeful minds.

And when they get there what do they find? A gentleman with a smooth and oily tongue and a foreign accent, who is only too anxious to cooperate with them in the deft removal of certain sizable sums—cash in advance—from their pockets to his own. There is no operation more painful than this sort of cooperation. The operating table of the vivisectionist is a bed of roses compared to it.

Let students, struggling and otherwise, poor and rich—and especially the rich—beware of all such "endowed" schemes. There are plenty of reputable teachers who will be glad to smooth the path of any deserving talent and who do not confound themselves with promises of a position in six months, and the Metropolitan in a year and a half. Cave canem!

DE RESZKE'S BIRTHDAY

On January 14 Jean de Reszke celebrated his seventy-first birthday at Nice, France, where, at his beautiful Villa Vergemere, he is busy with a class of about twenty promising young singers. Only a few weeks ago he wrote the MUSICAL COURIER staff that he was happy to have among his students several young Americans with voices of unusual beauty. One of them, Harold Hurlbut, writes to tell of an interesting incident of the birthday: "The great master," says he, "is still singing in a phenomenal manner. Yesterday—his birthday—he sang for Johnstone Douglas, his accompanist, and me, absolutely astounding us with the virility, clarity, power and sweetness of his voice. He hurled forth high B flats and B naturals in a glorious way, sang pianissimo, delighted us with parts of 'The Huguenots' and other operas, ending his performance with a great high C. Whoever says he could not sing a C is a prevaricator! He keeps in perfect condition, looks not a day over sixty, and sings like a man of forty-five. To hear him at seventy-one singing 'Lohengrin' or 'Tristan' is something never to be forgotten."

Jean de Reszke had the uncommon good sense—so rare in singers—to retire sixteen years ago, still in the plenitude of his powers. May he continue to live long and prosper!

STADIUM CONCERTS

Are there to be Stadium Concerts this summer, now that the amalgamation of the Philharmonic and National Symphony orchestras is announced for the end of the season. Adolph Lewisohn, a firm believer in the uplift of the people through the medium of good music, has regarded these concerts in the Lewisohn Stadium as one of the most important of his many philanthropies in the field of art. It is sincerely to be hoped that Mr. Lewisohn will help to continue the existence of the National Symphony Orchestra so that the summer concerts may again this year minister to the many thousands who have enjoyed and profited by them in the past. He is, in a sense, the "father" of the National Symphony Orchestra. Few know how liberally he has given toward the support not only of the Stadium Concerts but those of the regular season. Highly interesting as the latter have been, it is without doubt the summer concerts that bring the greatest joy to the greatest number—those who love good music but cannot afford to hear it at winter prices—and we feel that Mr. Lewisohn, appreciating this, will show his practical philanthropy again this year. No one has been more generous than he in helping the advancement of the cause of good music in New York.

VARIATIONS

By the Editor-in-Chief

Huneker, Friend of Art

One of the best friends of the other arts, and a passionately devoted and loving chum of music, was James G. Huneker, whose sad passing leaves a cloud that will not be dissipated soon for those circles that read writings on books, plays, poems, and music. Particularly in the tonal field, he shared with Henry T. Finck the distinction of being a critic who had broken away from the dull and dry manner of ordinary musical reviewing, who had original ideas and convictions, and who had the courage to express them even if they differed from those of the crowd and of other critical commentators. He accepted nothing as oracular, nothing as incontestable, nothing as great, simply because time or tradition proclaimed it so; and also he disparaged nothing, rejected nothing, ridiculed nothing, simply because it was new. He examined everything for himself and passed it through the crucible of a peculiarly open, receptive, and understanding mind. Then he wrote about it, and how brilliantly, pungently, entertainingly he did write! He had no deliberate critical creed, or method, or mission. He wrote principally because he liked to write, and not because he tried to be instructive, or even stimulative or suggestive. The only thing he did do undeniably in his writing was to be entertaining. He liked to write, as we have said, and he always wrote well, but he wrote best about the things he liked most. He was a rhapsodical and princely panegyrist, but a very chary and still-voiced detractor. He adored to praise. He criticized adversely when he could not avoid it in the daily press, but his books are only about the things and persons he liked and admired. Nevertheless he could deliver a deserved sharp rap occasionally at some dead classic or classicist. Long ago Ernest Newman wrote in his "Musical Motley":

There are many solemn gentlemen who would not alter a note of Bach or Beethoven even if it hurt them.

It would really do us good for a genuine (critical) iconoclast to arise among us—one who would break the graven images impartially and rationally, because he thought graven images bad for our souls. It is really less difficult to see a modern composer as he really is than to see a classic as he really is; the classic comes to us in such a cloud of transmitted adoration that none of us, do what we will, can turn the same critical searchlight upon him that we do upon Strauss and Debussy.

Gott in Himmel, how dull Bach sometimes is! Yet let any one show me, if he can, the book in which Bach's occasional faults of dullness and overstatement are frankly laid bare. We (the critics) do not perjure ourselves, I hope, but we maintain a judicious silence; we may tell the truth and nothing but the truth, but we do not see any pressing necessity to tell the whole truth. In the classics we tolerantly accept the faults as so much inevitable grit in a dish of generally fine strawberries. Against the moderns we are too inclined to count only their misses; for the classics we count only their hits.

But professional criticism should not be an affair of politeness but of ideal justice. It should not condone a failing in the aged that it chastises in the young.

The distinction perhaps does credit to our chivalry. The classics are old, and we instinctively extend to them kindly tolerance we always extend to the failings of age.

Huneker was the kind of music writer—not critic—Ernest Newman had in mind.

What Huneker Did and Thought

We read many obituaries of Huneker and they were all highly laudatory, as they should be. In telling the facts of his life, however, they left out some very important and essential details. The New York daily papers, with their usual grace, courtesy, and truthfulness, omitted to mention the fact that when Huneker first came to New York to begin his career as a writer, Marc A. Blumenberg, then editor of the MUSICAL COURIER, gave the young man his start in journalism by employing him on this paper, and he remained with it from 1887 to 1902—fifteen years. His activity as a music critic on the daily papers was confined to a very limited period when he was connected with the short-lived New York Recorder and the Sun (during which time he served as associate editor on the MUSICAL COURIER) and to his work on the New York Times, World, and Philadelphia Press, all of them positions which he held many years after leaving the MUSICAL COURIER. On pages 18 to 23, Vol. II, of his autobiographical "Steeplejack," Huneker tells of his labors on the MUSICAL COURIER, and of the intensive training and experience he received on this paper.

When we remarked that none of the obituaries mentioned Huneker's connection with the MUSICAL COURIER we overlooked the fact that the Sun men-

tioned it by saying that in 1895 he wrote "a column or two" in these pages, under the title of "Raconteur." The truth is that Huneker wrote the "Raconteur" in the MUSICAL COURIER for fifteen years, that it was not a column or two, but a page or two every week (and sometimes three) and that those contributions gave him his early national and international reputation. He covered all the arts in his "Raconteur," and even wrote short stories for the department.

It was in the MUSICAL COURIER that the serial articles were first published which Huneker afterward put out in book form, under the name of "Chopin: The Man and His Music." It was in the MUSICAL COURIER that a large majority of the essays and articles were first published which later made up Huneker's volumes, "Melomaniacs," "Overtones," "Iconoclasts," "Franz Liszt," "Ivory, Apes, and Peacocks," "Visionaries," "Egoists," etc. The title "Melomaniacs" was derived from the nom de plume which Huneker employed over his articles in Town Topics, for which he wrote many years, and while he was connected with the MUSICAL COURIER.

The foregoing facts are set down as a matter of correct record and because the MUSICAL COURIER is proud of its association with James Huneker.

When he first came to the MUSICAL COURIER he worked for several months for nothing, but before he left this paper he was the highest paid musical writer in the world. He did not accumulate much money after his severance from the MUSICAL COURIER. He complained frequently of the poor salaries received by critics on the daily papers. He once informed us that he considered his books "futile" because there was no profit in them for him. We pointed out to him he was a writers' writer, just as there are pianists' pianists, and he agreed with us.

He told us that he always was proud of the fact that he never had accepted presents from artists, like some of the critics, never had been a regular guest at their dinner tables, never had accepted literary jobs from them or from orchestras in the form of song translations, program and other annotations, and press work; he told us that he did not believe that critics should lecture; that he considered Philip Hale the best critic in America; that he left music criticism because it sickened him with its endless repetition, and he returned to it after staying away from concerts and opera for years, because he had to make his living; that he regarded himself as a poor pianist but an excellent teacher; that he had formed his friendships with George Moore, Maeterlinck, Shaw, Wilde, Beerbohm, through his articles in the MUSICAL COURIER, which brought about correspondence with those writers.

Huneker was beloved by all his associates on the MUSICAL COURIER, for he never lost his temper, never envied anyone or interfered with them, never asked his subordinates to do anything that he could do himself, and never said or set down a word in malice. The MUSICAL COURIER mourns.

Distinction and Discord

"How many were at the dinner given here last evening to Hugo Riesenfeld, of the Rialto Theater?" we asked the head waiter at Delmonico's café on Wednesday of last week. "There were," he answered, "about 220; ninety guests and 130 musicians."

The Dry Cleaning of Art

The Literary Review publishes an interesting article by Kenneth Burke on John Stephen Flynn's new book, "The Influence of Puritanism," a volume which defends those persons who have too much goodness in them and therefore try to force some of it upon the unwilling rest of us.

Mr. Flynn conducts a historical research in the course of which he undertakes to show that Puritanism was responsible for the victory of the Commons over the English Lords and the King. Dowden said, "If Puritanism did not fashion an Apollo with the bow, or a Venus with the apple, it fashioned virile Englishmen" for every rebellion in the direction of greater freedom, for the abolition of slavery in America, the renunciation by England of the opium traffic in China. It is a matter of wonder that Mr. Flynn does not put to the credit of Puritanism also the ancient greatness of Rome and Greece, the discovery of the principle of gravity, the building of the pyramids, the Brooklyn Bridge,

and the Alhambra, the invention of wireless telegraphy, the gasoline engine, and the incandescent light. In fact, if the truth were only known, Puritanism doubtless was responsible for the creation of the universe.

Most of us who think for ourselves and are impervious to the influence of overpure purists, fanatical reformers and wooden-minded pedants, long ago agreed that Puritanism is an enemy to art, but Mr. Flynn asserts the contrary, and declares that it is a friend. Puritanism a friend to the arts! The blue-nosed and black-coated upholder a friend to a play by Oscar Wilde! The tract-writer and sermonizer a propagandist for the poems of Swinburne! Melody supplanting the Presbyterian hymn horrors! Rockefeller becoming a collector of Renoirs and Cézannes! Prohibition recommending Pilsener! Darkness mingling with light, bigotry with Bohemianism, intolerance with imagination!

Puritanism insures "safe" government, is another Flynn belief, and leads to moderation in politics and a reasonable spirit in religion. Mr. Burke points out rightly that a "safe" government usually is attained at the expense of everything else and must necessarily think a dead art safe, for a live art is disruptive. Puritanism throttles all that is dangerous to the great commonwealth, because it is the religion of good government. If art is dangerous to the commonwealth, it must be sacrificed—and, of course, and unfortunately, art often is dangerous to the commonwealth.

Art stimulates and develops ideas. It creates individuals and individual progress. It disintegrates the mob mind, crowd thought, herd dogma, mass opinion. It perpetuates beauty and fastidiousness. For all these reasons, therefore, down with art.

If Puritanism is moral and healthy, then naturally art is dissolute and sick. Art should be proceeded against antisepically and artists should be crucified.

Hearken to Burke: "A nation which restrains its artists is a vigorous nation capable of acquiring whole continents, of imprisoning entire peoples, of thriving at the expense of a multitude of other nations. . . . As to the artists, they will get on somehow. It has been noted before that where there is financial splendor there also are artists. Yes, even highly uncommercial artists. And if suppression can stop them from saying what they want to say, then it wasn't worth saying."

American art, which barely has left the imitative stage and emancipated itself from the blight of intellectual sterility, is in danger of being swept backward by this engulfing wave of misguided Puritanism. It is a flood that should be fought by all free souls. It should be recognized as a logical but devastating post-war symptom, a too assertive reaction from the murderous impulse. It is a direct result of training the masses to think and act as a unit. It is the outcome of the idealization of physical power and mechanical achievement. It is the new Kultur of the hitherto silent and obedient millions who went to war, were celebrated as the heroic superiors of all the other men in the world, and now are being made to believe that they have a right to express themselves by demanding what the Puritans would wish them to have.

These millions are irresistible in their bulked strength. They have made democracy safe. Now, under the sinister guidance of the Puritans, they will not be allowed to rest until they have succeeded in enthroning commonplaceness as king.

Then will art and the great unwashed become dry-cleaned at about the same time.

Variationettes

Paderewski is here and vows that he has closed the piano forever. When he reopens it he will say either that he could not resist the importunities of his friends and admirers, or else that the call of the keys was too strong to be denied.

Somebody has computed that ten concert violinists are to appear in New York this week. Probably the other ninety are on tour.

"Parsifal" is to be given at the Metropolitan on Washington's Birthday. We always had looked upon that day as an occasion for rejoicing.

By the way, perhaps psychoanalysis would reveal what Parsifal-Sembach really thinks in the garden scene, with Kundry-Matzenauer.

Willy—"I wonder if sleeping sickness is as dangerous as they say."

Nilly (drily)—"You ought to know; you've had it at the Opera all winter."

LEONARD LIEBLING.

TRUE TALK

What Frank W. Healy said to a representative of the MUSICAL COURIER recently as to the necessity of national advertising for the concert artist is more than confirmed by the following strong letter from Ben Franklin, of Albany, N. Y., another well-known manager. The thing has been confirmed by observation dozens of times, but it is well to have it confirmed also by men who are actively engaged in making musical careers, men who have managed many of the great and successful artists who have toured America from coast to coast in recent years. Mr. Franklin's letter is as follows:

I was much interested in your interview with Frank W. Healy, the well known Pacific Coast concert manager, as published in the MUSICAL COURIER of February 3. In this interview Mr. Healy tells some real facts, facts with which every local concert manager is familiar, and no one is better qualified to do this than friend Healy. I was also very much interested in your editorial mention on "false economy" as published in your issue of January 20, as it certainly hit the nail on the head, and did it squarely. Why an artist, or an artist's manager, has an idea that he can create a demand for his or her services without advertising, publicity, propaganda, etc., is more than I can understand, and the results prove that it cannot be done. Any local manager of ability will take a chance on presenting an artist of known ability, who has been properly advertised, and the chances are that the local manager, under these conditions, will get out a mighty good audience for the occasion. But those who would take a chance on presenting an artist who has not had publicity, propaganda, etc., all of which is advertising, are entitled to the failure that would most certainly be theirs.

No business house would attempt to do business without advertising, creating demand, etc., and I cannot understand how an artist can even think that he or she can do so, and the sooner they get away from that idea the better will it be for all parties concerned. Almost as bad as not advertising is the "over advertised" artist, or attraction. This season we have had this sort of stuff in greater abundance than ever before. Nearly every one of the new violinists who have been presented has been advertised as the "world's greatest" and not one of them has lived up to the reputation; indeed, some of them have been lamentable failures.

As every local manager knows, it is nothing unusual nowadays to be asked one thousand dollars (or more) for the appearance of an artist in this city, and frequently this is asked without any consideration being given to the fact that the artist has not been long enough in this country to establish a reputation even in the metropolis, nor to the fact that it takes quite some time for such reputation to permeate cities one hundred miles and further from New York. The price is nonchalantly asked, and sometimes offense is taken because the price is questioned. How much better it would be to ask a reasonable price for first appearance, and then if success is such that the price can be raised for future appearance, it would be satisfactory to both parties to the contract. No local manager would object to this, and it would be sensible.

Local managers are certainly confronted with peculiar propositions, and these are the things that help keep up the interest. There is the artist of real ability who has not been properly advertised, and who therefore is not a box office attraction; there is the artist of no ability who has been over advertised, and who sometimes gets by, but only once; and there is the artist of real ability, who has had the right sort of publicity, or advertising, and this sort is a joy to the local impresario, because he, or she, has ability and box office value as well. And this kind can come again.

The war is over, commodities are appreciably dropping in price, but the price of artists is constantly mounting, and with no apparent reason. It is a peculiar situation, and I am wondering what will be the outcome. I am many times accused of using only the "big stars" for my attractions—but what can I do? These are the ones who have been intelligently advertised; therefore they have box office value and of course they have ability. There is less chance in presenting a great artist, no matter what the terms, than there is in presenting the artist whose price runs from two hundred to five hundred, and who is not known, and any local manager will agree that this is so.

Were I wealthy I would present many artists of whose ability there is no question, but whose value in the box office is nil, and after the concert would pocket my certain loss, but I am not wealthy—at least not a millionaire—and when I present an attraction I must know that there is a fair chance for success, particularly if I put in it the effort that I usually do; otherwise I could not continue.

To quote from your editorial: "A singer may make a genuine 'hit' in New York, but if the people in Chicago do not know about it, his value to the Chicago manager is nil." That explains it in a nutshell. Mention this artist's name to the local public and they won't know whether it is a tooth wash or a hair restorer. That sounds like a joke, but it really has the element of truth about it. Along the same lines is this question that I recently read: "How many artists, who charge one thousand dollars for their services, and who draw five hundred dollars in the box office, ever get a return engagement?" The answer is not necessary.

Frank Healy is right. When one has to telephone and ask people to buy tickets for an event, the event taken on the air of a charity affair, and this is the wrong idea. An artist, or attraction, that has been properly advertised, can be placed before the public successfully, if the correct methods are used, and if it cannot be done successfully, then it is better not to do it at all.

One more thing and I am through—and this is not exactly along the lines of advertising. This season I have played three or four artists on a return engagement, and in almost every instance they have fallen down. Seeking the reason for this, I have come to the conclusion that few artists are good program makers. Selections do not suit them as well as they did on the first appearance and there is evidence of numbers being put on a program for remuneration from the composer. Much of this is "trash," it does not suit the artist, and the result is failure, or negative

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success. Why an artist will risk reputation by using numbers unsuitable, and frequently worthless, is beyond understanding, but they do it, and I presume that they always will.

Yours very truly,
(Signed) BEN FRANKLIN.
Albany, N. Y., February 5, 1921.

SEVERAL SADDENING STANZAS

It was an ancient teacher
That dwelt beside the sea;
I wot he was a creature
Renowned in minstrelsy.

The organ owned its master
When erstwhile he did play;
I wot he played much faster
When young. Ah, well-a-day!

And e'en upon the fiddle
He was a lusty lout;
From end to end and middle
He found his way about.

And it hath been down written
That maidens young and fair
At heart were sorely smitten
Ere yet he lost his hair.

And eke the harpsichord he
Did strum right wondrous well;
And scribes with one accord the
Undying story tell

How, when he played the "Battle
Of Prague" upon the keys,
The public roared like cattle
And fell upon their knees.

Upon their knees down-falling,
They wept and were afraid
To hear the fight appalling
And see the hosts arrayed.

They heard the cannon roaring,
And smelt the sulphur flash,
And saw the rockets soaring,
And felt the sabres clash.

Then up before them standing,
He sang "With Verdure Clad,"
And, with his tones commanding,
Bade all the folk be glad.

And all the folk, rejoicing,
Right lustily did shout,
Their satisfaction voicing,
And called the singer out.

And out he came, deplored
The popular decree
That he should do encoring
Without a larger fee.

He gave an extra ditty
By Christopher von Gluck,
And, filled with public pity,
He sang again, for luck.

He sang again, unknowing
The future and his fate,
And that his voice was going,—
That he was out of date.

And now he teacheth singing
And counterpoint, they say,
Though every year is bringing
To him decreasing pay.

He sitteth with his fiddle
Without enough to eat,
All empty in the middle
And cold within the feet.

He wants to be a critic
And with the critics stand,
With program analytic
And pencil in his hand.

Alas, the ancient teacher
Beside the ocean blue
Is not the only creature
To change his point of view.

CLARENCE LUCAS.

DEDICATIONS

"Nothing is now printed without having the name of some patron or patroness in splendid characters upon the title page. How is this? We would seriously ask the profession whether the custom has not by familiarity been brought into contempt? For if there be any utility attached to dedications, it should seem either to arise out of the known ability of the patron in the particular science, or a dedication may be the mark of peculiar and earnest regard for the individual. If we apply such standards to the present state of dedications, in the one case it will be found that we possess so prodigious a multitude of scientific ladies and misses, that the faculty ceases to be a distinction; and if, in the other, our composers are happy in the largest circle of bosom friends of any class of persons in the empire." That complaint is to be found in the London Musical Review of 1820. We have made much progress during the past century. On the title pages of the 48,307 songs we examined in 1920 the dedications were always in small type.

FINGER SKILL AND PIANO PLAYING

Many music students talk freely about various schools of piano technic without clearly understanding what the different methods are. They appear to have a confused sort of notion that the German school is best for classical music, and the Russian is more suitable for romantic works. They get technic and interpretation hopelessly mixed, and they seem to take for granted that method of playing and style in performance are one and the same thing. Perhaps our views on the subject may prove of interest to our readers.

First of all, let us drop all nationalities. We have nothing to say concerning German, French, Russian, English, Hungarian, American, piano playing. We are interested only in pianists for the time being.

Secondly, we are now studying technic and have nothing to say about expression and other matters that belong to interpretation.

If we could watch one of the great pianists who delighted our ancestors a hundred years ago, we would be struck with the rigidity of the arms and the absence of nearly every movement except the rise and fall of the fingers. Except in octave playing, the hand would hardly move. This school of finger technic produced many very fine performers, and by its means all the great works from Bach to Beethoven can be performed.

There came a time, however, when pianists here and there began to move their arms more freely, and to admit rotary and side movements to the hands which were forbidden by the strict masters of the old school. We read that certain great pianists of the classical period could not play the strange compositions of Chopin. Young piano students are often surprised to learn that some of the pianists who were considered great were not great enough to play what now seem the comparatively easy works of Chopin. But we must remember that Chopin's music required new movements of the pianist's hand. The old masters of the keyboard had ample finger skill to play passages that are more difficult than some of the Chopin passages they could not play at all. When those pianists who had acquired the solid technic of the old school of finger development began to loosen up their wrists and arms and added the weight pressure of the loose arm to their already highly developed fingers, they found themselves wonderfully advanced in their powers of execution and their fullness of tone. They seemed to fly where heretofore they climbed.

Then followed a reaction. The old system of finger development was often abandoned. Freedom from muscular constraint was the thing. Weight pressure was the secret of the great modern pianist. They overlooked the fact that looseness and weight pressure and side movements and undulating gestures in the forearm and wrist were very fine things when applied to a pianist who had a highly developed finger technic to begin with. They failed to understand that no amount of looseness and relaxation and weight pressure and rotation of the hand will supply the necessary finger skill, which, after all, is the only solid foundation of the pianist's art.

It is foolish to take the hand of a child and work exclusively for flexibility. The child's fingers are weak. They must be made strong and independent before any advancement can be made. Unfortunately, however, many half equipped teachers, in their fear of being old-fashioned in their methods, or from ignorance, neglect the first essentials of strong and independent fingers before they begin to teach the looseness of arm and the flexibility which are so much admired today. We do not say that looseness should be reserved until finger technic has been acquired. Perhaps both good essentials can be developed together. We did not set out to give lessons in piano playing, and we have no intention of interfering in the teaching methods used by many really excellent teachers. But so far as we are concerned we would rather hear the clean and neat execution of a Hummel or a Herz of the olden days than the smudge and muddle and pedal blur of some disciples of the ultra modern school who have neglected to acquire the finger skill of the older school of piano playing.

PHILIP HALE AGAIN

Philip Hale has been waxing sarcastic. Said he, aghast at the changes in the Chicago Opera: "When the Chicago company was in Boston, Miss Garden was of the opinion that Henry Russell, not unknown in this city, was the one impresario to be desired for Chicago. The Italian word 'impresario' means in English 'undertaker'."

THE PASSING OF JAMES GIBBONS HUNEKER

All America Mourns the Death, February 9, of Her Most Distinguished Critic and Essayist—Pneumonia and Complications Bring to an End a Life Filled with Uncommon Incidents—Joined the Staff of The Musical Courier in 1887, Remaining with This Paper Until 1902—Also Wrote for The New York Recorder, The Morning Advertiser, The New York Sun, Philadelphia Press, New York Times and, at the Time of His Death, The New York World—His Own Entertaining Autobiography, "Steeplejack"

JAMES GIBBONS HUNEKER, critic, essayist, brilliant (an adjective, by the way, to which he objected) writer on nearly every imaginable subject concerned with any of the Seven Arts—and sometimes with none of them—passed away about six o'clock on Wednesday evening, February 9, at his home in Flatbush, Brooklyn, after an illness of only four days. The immediate cause of death was pneumonia, although there were complications. He had not been in the best of health for several weeks past and had suffered attacks of vertigo. Up to the time he took to his bed Saturday night, February 5, never again to leave it, he had been active in his profession. As music critic of the World he had visited the Boston Symphony Orchestra concert at Carnegie Hall on that afternoon, returned to the office and written his account, and then gone home, where Mrs. Huneker, who had visited the opera, found him in bed when she returned home. He insisted that he was only slightly ill and would be better in the morning. When the illness was diagnosed as pneumonia the following day, he remained at first cheerful and confident, but grew rapidly worse and passed away, quietly and without pain, while asleep. His last words, before falling into the sleep late Wednesday afternoon from which he never awoke, were characteristic of the man and his kindly thought for others. "I must get up and go to the office to write my Sunday article," he said to his wife. "I don't want all the work to fall on Frank's shoulders—" referring to Frank Warren, his colleague in the World's music department.

A BRIEF BIOGRAPHY.

James Gibbons Huneker was born in Philadelphia on January 31, 1860, the son of John and Mary (Gibbons) Huneker. His paternal grandfather, John, was organist of Saint Joseph's Roman Catholic Church in that city, and his maternal grandfather, James Gibbons, a well known Irish patriot and poet. Graduating from Roth's Military Academy in Philadelphia, he studied law for a while, at the same time working diligently at the piano and reading works on music extensively. Giving himself up entirely to the musical career, he went to Paris, studying piano there for some years with Georges Mathias of the Conservatoire. Returning to this country he became associated with Rafael Joseffy as a teacher of piano at the National Conservatory of Music, holding the position for ten years. Already in Paris he had begun to write for Philadelphia papers.

JOINS THE MUSICAL COURIER.

In the year 1887 he joined the staff of the MUSICAL COURIER, remaining with this paper until 1902. It was his famous weekly column, "The Raconteur," which first began to call attention to his brilliant attainments as critic and feuilletonist. He also wrote for the New York Recorder (1891-95), the Morning Advertiser (1895-97), and from 1900 to 1912 was on the staff of the Sun. For a while he devoted himself entirely to the writing of books and essays, but in 1917 took up critical work again for the Philadelphia Press, leaving it after one season to join the Times and going to the World when the regular Times critic returned after war work in Washington.

His career has been so varied, so many sided, that no short biography can more than hint at it. He had the acquaintance, and was often the intimate friend, of practically all his great contemporaries, not only in the field of music, but in literature as well. No admirer of his will fail to read his own extremely entertaining autobiography, "Steeplejack."

His works in book form are as follows: many of the essays, incidentally, were reprints of or elaborations upon contributions originally appearing in the Raconteur column of the MUSICAL COURIER: "Mezzotints in Modern Music," 1899; "Chopin: the Man and His Music," 1900; "Melenomaniacs," 1902; "Overtones," 1904; "Iconoclasts: a Book of Dramatists," 1905; "Visionaries," 1905; "Egotists: a Book of Supermen," 1909; "Promenades of an Impressionist," 1910; "Franz Liszt," 1911; "The Pathos of Distance," 1912; "New Cosmopolis," 1915; "Ivory Apes and Peacocks," 1915; "Unicorns," 1917; "Bedouins," 1920; "Steeplejack," 1920; "Painted Veils," 1920.

Mr. Huneker is survived by his widow, whose maiden name was Josephine Lasker; his son, Erik, the son of his first wife, Clio Hinton Bracken, the well known sculptress, who is still living; his older brother, John, and a sister, Mary Lagen, of Philadelphia, also a writer.

The Raconteur

By JAMES GIBBONS HUNEKER

[Below there are reprinted some selected paragraphs taken from the Raconteur column which the late James Gibbons Huneker conducted in this paper for so many years. There are among them examples of all his varied style—the loftiest criticism and most enthusiastic appreciation of musical matters or persons, alternating with the broadest, most satirical humor, often with a distinctly Rabelaisian touch. The paragraphs reprinted in this issue originally appeared in 1896. Further selections from this and other years of his most brilliant period will appear in ensuing numbers of the Musical Courier.—Editor's Note.]

ON BRAHMS.

Brahms dreams of pure white staircases that scale the infinite. A dazzling, dry light floods his mind, and you

hear the rustling of wings—wings of great, terrifying monsters; hippocrits of horrid mien; hieroglyphic faces, on stony stare menace your imagination. He can bring down within the compass of the octave moods that are outside the pale of mortals. He is a magician, spectral at times, yet his songs have the homely lyric fervor and concision of Robert Burns. A groper after the untoward, I have shuddered at certain bars in his F sharp minor sonata and wept with the moonlight tranquillity in the slow movement of the F minor sonata. He is often dull, muddy pates, obscure, maddeningly slow. Then a rift of lovely music wells out of the mist; you are enchanted and cry: "Brahms, master, anoint again with thy precious melodic chrism our thirsty eyelids!"

THE NETHERSOLE "CARMEN" KISS.

Olga Nethersole was the gypsy Paula Tanqueray, and a large audience held its breath when she kissed Don Jose. And how she kissed him! Ye tutelary vestals of osculation, ye cantharidic deities, who swoon to Swinburnian dithyrambs in secret groves, and all ye Paphian bowers that resound with amorous lays as the moon rises! Avant thee all for dullards and 'prentice hands at the sacred art of kissing when compared to Nethersole's supreme, everlasting

of the public, the public that pays to listen to these very people. For shame!

COHEN'S GRAND.

"Masel und Broche"

"Auf die ganze Mishpoche."

The gorgeous piano that is spread across the page today is the \$5,000 Steinway grand that was at the Chicago Exposition. It was bought by the Original Cohen by his daughter Eva, when she married her cousin Harry one day last week. Mr. Cohen drove up to Steinway Hall in a synagogue barouche the other day and demanded of Mr. Stetson the highest priced instrument in the building. He sniffed at the \$1,150 pianos and asked for something better. The Exposition piano was shown and he did not baulch at the price, but he hinted that as the instrument had been looked at by so many people during the summer of 1893 the original figure might be reduced. Mr. Harris Cohen got the piano for \$3,500, and when daughter Eva returns from the honeymoon with her paternal name untouched, she can play the Kosher Caprice, by Blumenthal, or the Michveh March, by Mendelssohn, in rich tones. It is the highest priced piano in the world, except Mr. Marquand's.

THE SPELL OF WAGNER.

I asked myself after the sob and surge of "Tristan and Isolde" began to fade away in the porches of my ears what it all meant, if this losing of self on a throbbing waste of waters was for the best. Wagner untunes your normal life, only to translate your soul into a feverish land where you breathe the air firetipped. The pulses of your existence beat faster and all the colors of a gorgeous dream are before your eyes. The assault is twofold, your senses and your soul are attacked, subdued, overcome, taken captive and a web—Arachne's strands perhaps (or is it Maya glimmering in the orchestra?) are spun about you and you exalt and swoon alternately.

Wagner is the master of one of the strings of life. He is your master after he has passed from view and become a memory. What would the soul feel if, free of all mundane experience, it were plunged into the seething gulf of "Tristam et Isoude?"

RABELAIS SANS SCHEDULE.

A correspondent advises me of the fact that Philip Hale had better send a schedule with his jokes. He read with roars of wicked, impious laughter the suggestion about that weddin' music, "Protect Us Through the Coming Night." An English friend remarked that he couldn't see the humor. Ten minutes later he burst into a fit of merriment.

"Why, of course! how stupid of me not to have seen the point! That was to be an evening wedding!"

Send the schedule, Philip, with the next one.

FOREBODING OF DEATH.

I weighed 191 pounds at the beginning of the season. I now weigh 205. It must be the imported music I've heard. It is very weighty, you know. Next Sunday I'll meet you at the cemetery on Sheol Avenue, twenty-third Tennessee marble urn to the left.

AND IS THE REWARD NOW HIS?

I narrowly missed being crowned with a laurel wreath on Tuesday night at the Metropolitan Opera House. The wreath was intended for Theodore Thomas, and was in the arms of an usher. I had just stooped over to speak to a friend when—smash! and the back of my head was enveloped in laurels and streamers. The segment of the audience that witnessed this fascinating performance smiled hugely. And yet why should not critics be crowned, too? Being constitutionally modest, I nevertheless feel that we are sadly neglected by the public and disliked by the artist—the fate of all middlemen on the sad, sunless Plutonian shore we will get our reward. Perhaps.

James Huneker's Funeral

The funeral of James Gibbons Huneker took place Sunday noon, February 13, memorial services being held at the Town Hall on West 43d street. They were not religious in character, as the deceased was not connected with any church. There was a large gathering of friends and acquaintances of Mr. Huneker and a host of admirers of his work who did not know him personally, no less than 1200 persons assembling to pay a last tribute. Short addresses were made by John Quinn, lawyer and art lover; George W. Wickersham, former Attorney General of the United States, boyhood friend of Huneker's from Philadelphia; Henry E. Krehbiel, dean of the New York critics and for more than a quarter of a century Huneker's colleague, and Francis Wilson, representing the actors. A string quartet made up of Nahan Franko, Sam Franko, Jacob Altschuler and Leo Schulz, all old friends of the deceased, played Mozart's "Ave Verum" before the addresses and Schumann's "Traumerei"—reminiscent of the Theodore Thomas days—as the body was borne out after the simple ceremony, while all present stood. As the coffin rested upon the platform it was covered with and surrounded (Continued on page 33.)

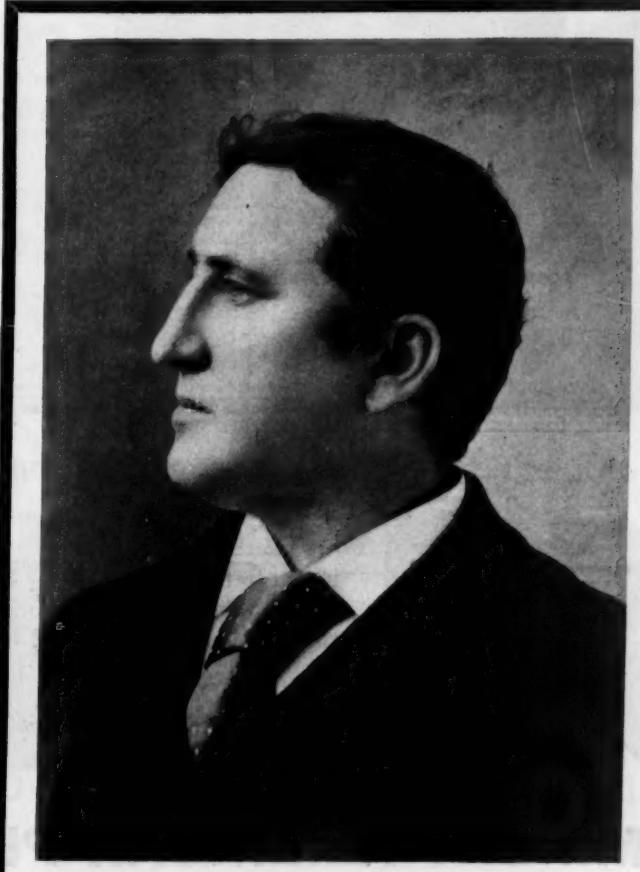


Photo by Sarony.

THE LATE JAMES GIBBONS HUNEKER.

This photograph was taken about 1898 when he was doing his most brilliant work in the Raconteur column of the Musical Courier.

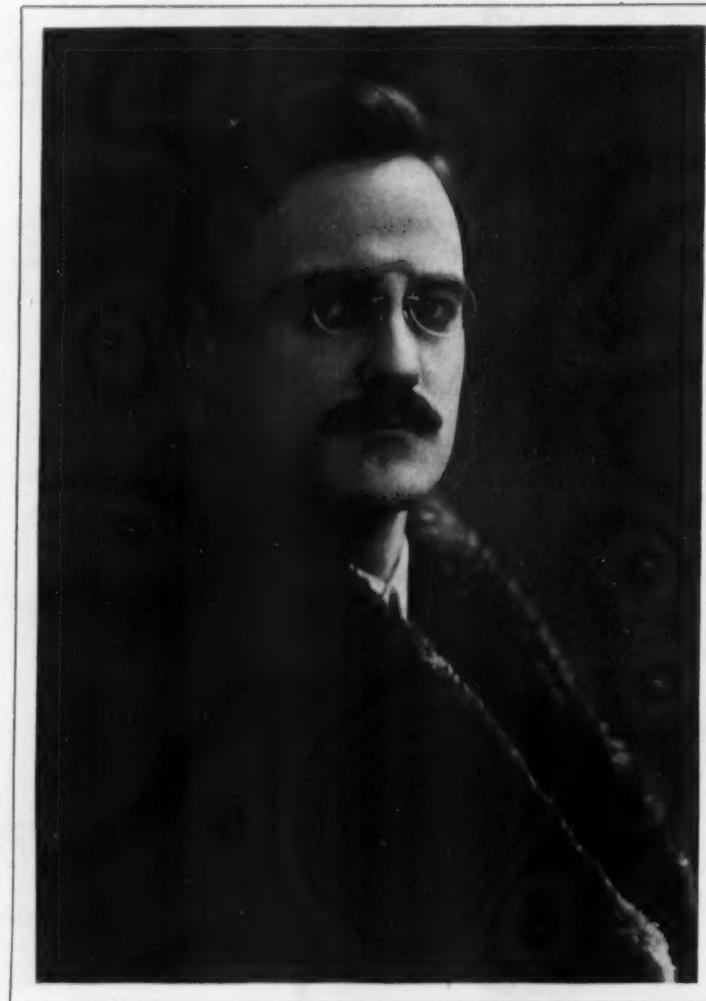
ing and sonorous labial assault. All heaven shudders as she, with incomparable virtuosity, hovers over the victim's mouth. You hear the whirr of her vampire wings; then she pounces on the fortunate man's lips, and a sound like the sob of a New Jersey mosquito is heard.

The rest is sigh and silence!

FOR SHAME, YE FOREIGNERS!

I subscribe entirely to the contempt expressed by the MUSICAL COURIER for those foreign artists that visit this country, spoon up all the auriferous broth they can swallow or hold, and then leave us to sneer at our jejune civilization and make fun of our outlandish customs. For such kicking is too good. Publish their names and post them in every city in the Union where they are to sing or play, and then the boycott is sure as death. One or two lessons of this grim sort would teach these artistic beggars to hold their dirty, malicious tongues. This is meant for the men and women of several operatic organizations here who have been getting \$2.68 a night in Europe and a hundred times that amount from fool managers in America.

Do I sound angry? I hope not. But I have been witness to an uncorking of professionals vials recently, and, while I admire the artistic side of the Germans, French and Italians, I am a native American, and I will resent with a sandbag loaded with inky abuse the nasty, petty abuse



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DUO-ART RECORDS

ROENTGEN AND CARRANZA WITH THE MINNEAPOLIS SYMPHONY

Cellist and Soprano Aid in Excellent Programs—Moiseiwitsch Acclaimed—Notes

Minneapolis, Minn., January 23, 1921.—Engelbert Roentgen, the new cello soloist with the Minneapolis Symphony Orchestra, was the soloist for the Friday night concert, January 14, when he played the Haydn concerto in D major, op. 101. His artistry dates back through his family, for we find his grandfather the concertmaster of the Gewandhaus Orchestra in Leipzig, his father director of the Conservatory in Amsterdam, his mother a violinist of great talent, and his brother a member of the famous Kneisel Quartet. This all has had a refining influence on the life of this splendid artist, who played the Haydn concerto perfectly.

The orchestra played the Brahms variations on a theme of Haydn and the B minor "Pathetic" symphony of Tschaikowski, the baton of Emil Oberhoffer leading the men in a pure interpretation of these great works.

ANITA CARRANZA SOLOIST AT "POP" CONCERT.

The popular concert of January 9, given at the Auditorium by the Minneapolis Symphony Orchestra, opened with the "Marche Joyeuse" by Chabrier, with the overture to "Le Roi d'Ys," by Lalo, and two Russian legends by Liadov following, each with its own characteristics beautifully brought out by the orchestra. Schubert's "Cradle Song" and Rimsky-Korsakoff's "Caprice Espagnole" were the remainder of the orchestra's offerings, in all of which there was the stamp of perfection in the directing of Mr. Oberhoffer and the playing of the men.

Anita Carranza, soprano, sang the aria, "Ah, fors e lui," from Verdi's "Traviata," and the "Shadow Song" of Meyerbeer. She was a satisfactory soloist.

MOISEIWITSCH ACCLAIMED.

January 23 was the date of the third of the series of artist recitals given by the music department of the University of Minnesota, superintended by Mrs. Carlyle Scott. The soloist was Benno Moiseiwitsch, whose program embraced choice numbers from piano literature, which he played in an interesting manner. His technic is ample for any demands and his Chopin was vital, pulsating and poetic. The audience acclaimed him with great enthusiasm.

NOTES.

Cantor Kwartin gave a recital on January 8 which displayed a rich dramatic voice which was a joy to hear. His program embraced songs from the era before Christ, through all the stages of Jewish music to the present day. He was enthusiastically received.

The Thursday Musical presented Mabel Jane McCabe, pianist, and Harry Phillips, baritone, on January 20. Miss McCabe has good technic and musical understanding. Mr. Phillips has a voice of great sympathy and a way of singing himself into the hearts of his listeners. He chose a

fine program and was ably assisted at the piano by his daughter, Mildred Phillips-Kindt. The club recently arranged a contest for students under fifteen, under eighteen and under twenty. The applicants appeared behind a screen and the judges were the music critics of three daily papers. Catherine Potter was the winner, which means that she will sing on a regular Thursday afternoon program some time this year.

R. A.

Gardner Pupil Scores with Orchestra

Grace G. Gardner's artist pupil, Clara Elizabeth Taylor, made a sensation by her singing at the concert given by the Cincinnati Symphony Orchestra in Cincinnati on January 16. Miss Taylor has been studying for opera and concert with Miss Gardner for seven years, and is now proclaimed one of the best of the young American artists. The audi-



Photo by Apea.

CLARA ELIZABETH TAYLOR,
Artist-pupil of Grace Gardner.

ski, being tall and handsome, with a glorious dramatic soprano voice of high range. The following excerpts testify to her favor with the critics:

The soloist at yesterday's concert was Clara Elizabeth Taylor, whose rich, full, soprano voice was thoroughly suited to an impressive rendition of the operatic aria "Oh, Hall of Song," from Wagner's "Tannhauser," and the cavatina from Gounod's "Queen of Sheba." Miss Taylor has received practically all her vocal training in Cincinnati under the tutelage of Grace G. Gardner. She is a dramatic soprano of pronounced talent, and she sings with a fervor and impressiveness that augurs well for her future in grand opera, a calling to which she aspires. For *encore* she sang the beautiful "Ave Maria," sharing honors with Emil Heerman, concertmaster of the orchestra, who played the violin obligato with rare artistry.—Cincinnati Enquirer, January 17.

Miss Taylor's voice is a fine, full soprano. She sang with much fervor Elizabeth's air from "Tannhauser" in English and without any detractions from its musical values, and later the cavatina from Gounod's "Queen of Sheba."—Cincinnati Times-Star, January 17.

The soloist of the afternoon, Clara Elizabeth Taylor, proved a talented young singer and scored heavily, winning a well merited applause. In her arias, "Dich Theure Halle" from "Tannhauser" and the cavatina from the "Queen of Sheba," she displayed notable vocal gifts, a voice of pleasing quality, good power and artistic intelligence in its use.—Cincinnati Commercial Tribune, January 17.

Grace G. Gardner had with her in her box at this concert Katherine Gano, Ida Anderson Klein, Alice Monfort and Ethel Storer, of Miss Gardner's advanced class. After the concert Miss Gardner gave a dinner at the Sinton, her guests being Eugene Ysaye, Mr. and Mrs. Emil Heerman, Katharine Gano and the guest of honor, Miss Taylor.

Gray-Lhevinne Activities

After filling an extensive joint recital tour, the Gray-Lhevinnes spent two weeks' holiday in their California home. Then Mr. Lhevinne started upon a tour of the Middle West. He has been winning splendid plaudits and tremendous enthusiasm. After a few days in Chicago, Mr. Lhevinne went to Indianapolis and to St. Louis January 10, and Louisville for the 12th. A return date at Lindwood College at St. Charles, Mo. (just outside of St. Louis) on the 13th was a real ovation as are all returns of the Gray-Lhevinnes. He gave a splendid program at William Wood College at Fulton on the 14th and Hardin Military College, Mexico, on the 15th. On January 16 he had a vast and appreciative audience at Jefferson City, Mo., and on the 17th he delighted Columbia, Mo.

After this tour of twenty-five engagements is completed Mme. Gray-Lhevinne will rejoin her husband for a joint recital tour for the Spring months.

Hurok to Manage Rosenblatt

S. Hurok's Musical Bureau announces that Josef Rosenblatt, the Jewish cantor and concert singer, will be under its exclusive management during the season of 1921-1922. The Bureau plans to take Mr. Rosenblatt on a transcontinental tour, arranging for his appearance in many large cities which have yet to hear him.

Critics and Audience Again Attest the Popularity of

WINIFRED BYRD

PIANIST

At her Aeolian Hall Recital, February 2nd

"AUDIENCE TESTED THE CAPACITY OF THE HALL."—*New York American*, Feb. 3, 1921

New York Journal, February 3, 1921.

Most favorably known here. Maintained her reputation as a dashingly interesting player.

New York American, Feb. 3, 1921.

Miss Byrd proved herself a good musician, whose skill is prompted by **intelligence, taste and sincerity.** Her **command of technique is broad;** her tone greets the ear pleasantly and there is much variety in her production.



New York Tribune, February 3, 1921.

Miss Byrd is one of the **most interesting of the younger pianists.** She has a substantial technique, which she uses effectively for purposes of expression.

As an interpreter she has both **temperament** and a **mind of her own.** Yesterday she was in excellent form and her playing **excited both interest and admiration.**

New York Evening Mail, Feb. 3, 1921. **One instinctively compares Miss Byrd's playing to the sculptor's art, dynamic while clean cut.**

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The Art of Song Interpretation

By Nelson Illingworth, the Australian Lieder Singer Who Has Created a Sensation by His Three New York Recitals This Season and Who Is Now Teaching Interpretation at the Oscar Saenger Studios

Art may be said to be a reflex of life, and the art of interpretation to portray faithfully the state and import that the work in hand assays, to be the medium through which the work is made manifest—in brief, a mirror which does but reflect a given picture. Is the mirror so adjusted as to reflect nothing but that picture; and clear, so that all the details which go to make the whole are visible; so may the work be said to be faithfully portrayed. But if other things come within its focus, such as distracting surroundings and if its surface be blurred, as by that most cruel and limiting of all things, self-consciousness, so will the picture be more or less only partially visible. Only so far as we abnegate our lesser selves and become a subjective medium through which all phases of humanity may be voiced, shall we be deemed artists.

Intelligence is the keynote of art. The greater the work, the more simple and clear will its message be found to be. It endures for this reason. The great art works come down through the centuries because they deliver themselves in elevated, decisive tones. Thus in interpreting song the text will be the first and last consideration. The music, if it be adequate, will but enhance its emotional import and appeal. To live as close to the text as may be; to laugh or cry with it; to do aught that it depicts; does it frown, then it were a lie and mere affectation of voicing if it were not frown. In sooth, do we live and voice it truly, it were impossible not so to reflect it. And being thus lived vividly, its import cannot but be projected intelligently. The inmost ever dictates the outmost, and herein lies the secret of diction—of diction that is intelligent without being an apparent and disturbing technic. What you live strongly you will instinctively enunciate strongly, yet naturally. That which means much to you will mean much to all, provided that it be something shared by all and not a mere personal strutting. It is this element which makes the greater songs elevated and enduring, and they are merely the more difficult to do because it is more difficult to be sincere and impersonal. Yet when once that point has been reached they are, as is all the great in art, simple, and their appeal general.

Since text is the cause and embodiment of the song, then text is the thing to be interpreted, and so completely that its full meaning and picture be made intelligent to all. Schubert, Schumann, Wagner, Verdi, Franz, Wolf, Grieg—all have spoken strongly on this point. Franz indicated the secret of interpretation when he said: "It is easy to sing my songs if the vocalist saturates himself with the poem and thus endeavors to reproduce the musical content." Verdi sent the libretto first to the vocalist and said, virtually: "Therein all lies; the music, if it be worthy, will do naught but enhance its appeal." Wagner has said that "bar lines, etc., do not exist for the artist." Schubert used few, and often no, expression marks.

What more is needed beyond this for faith and conviction to do? The text contains all and determines all—tempo, rhythm, expression, everything. It will not mean quite the same to this one or that one, for no two think or feel quite alike. And herein lies the absurdity of slavish capitulation to tradition. What authority can mean anything to us but that of our own sincerity? Whatsoever is not natural to us is plainly visible in our lack of conviction and the artificial effect it produces. But sincerity, with the slight varying in detail of the individual expression, is common to all, and its effect approximately the same. And again, just as there is some difference in us today to what pertained yesterday, we shall be convincing only if we express what we feel just at this moment. What matter if it be some slight contradiction of ourselves of yesterday? Have we not evolved further, become more ripened by one other day? Consistency, except to principle, is a bugbear and a lie, if we be truly progressing. So let us voice now, with all the truth of now and its authority, this something which is a part of life emblazoned here in this work of art. This voicing cannot be taught, but only be born of a life rich in experience. You cannot voice that which you wot not of, and aping is of all things the most apparent and soon shares the fate of all imitation. Nor, even having the experience, can you voice it until you have the courage to dare, the fortitude to lay your inner being bare, the power to throw aside the enactments of a conventional environment, or what you, in your timidity, seek refuge in terminating its enactments. The real teacher is not he who dogmatizes; casts you in his one and only mould, which you in your weakness cling to because it is done with authority; but he who inspires you to a healthy wholehearted understanding of yourself and incites you to voice that, however crude and weak may be its beginning. But in not feeling anything, what is there for you to voice? What may you sing, except to chatter, parrot-like, a meaningless jingle? On the other hand, since you feel, why hesitate to express? The whole world is longing for reality and not semblance. Why hesitate to make that first bold step? Throw aside that hideous restraint which makes of all puppets of the same mould. Assimilate again and project that which is born of experience with which every life is more or less replete. There will still remain more than enough consciousness for the controlling factor that divides art from chaos. The closer you get to the dividing line, the greater will be your art. Weep real tears, although they may not be the blinding type that would make expression impossible; laugh outright, although the laugh may not be of the exhausting variety. But go as close as you may. The poet and composer dared thus to express. Dare you to express their works so poignant with meaning! The expression of their souls is more beautiful than aught else, as also is yours, did you know.

Herein lies the solution of so many singers' difficulties, did they but know it. Mere voice and vocal technic have been their aim for so long that they are bound and hemmed in by it, forgetting that the instrument, however beautiful, be it voice, piano, or any other, is not the end but merely the medium through which the artist, as interpreter of life, delivers his message, and that as that message becomes



Photo by Bain News Service

NELSON ILLINGWORTH,
Australian Lieder singer, who is teaching interpretation at
the Oscar Saenger studios.

more and more articulate of the human elements of joy, sorrow and consolation, so shall they find their own deliverance and freedom. While not displaying one tithe of their art, the vocally wise ones prize of a Mary Garden and a Geraldine Farrar, even while these artists remain supreme, beloved by the people because they are interpreters of the human elements common to all; because they are queens of song and not of mere vocal sounds. Wüllner, another great interpreter, came twelve years ago and conquered, while the vocal wise ones, then as now, scoffed. Yet his name and the remembrance of his work still remains a household word, while the merely vocal purveyors of the period have been swept into oblivion.

Turn to Henry T. Finch's remarkable book, "Success in Music," which every student should read, and learn there how all the big artists evolved themselves. Every true aspirant, every artist, must and will find himself.

Art is long, yes, but almost absurdly simple. The only real, but big difficulty, in these sophisticated days, is to be simple. To voice one's feelings and thoughts in just so many words; to dare to be ourselves—that is the only royal road to art, the road of life; unsheltered life, weathered and seasoned by the elements.

Read Emerson's essay on self-reliance! "To believe your own thought, to believe that which is true for you in your own private heart is true for all men—that is genius. * * * There is a time in everyman's education when he arrives at the conviction that envy is ignorance. * * * The power which resides in him is next to nature, and none but he knows what he can do. * * * A man is relieved and gay when he has put his heart into his work. * * * Trust thyself; every heart vibrates to that iron string." What hope, trust and inspiration are there for all! What heartening and conviction for the doubting! Self-expression, the one and only road to deliverance. There lies the whole volume of interpretation.

Inspiration is the need, and he who fans this spark, which all, however humble, possess, is the only true teacher.

What His Fellow Conductors Think of Spiering

Theodore Spiering has the misfortune to be less well known as a conductor by his fellow countrymen than abroad. Here he had the opportunity to demonstrate what his talent is, when, with brilliant success, he was called upon to step into the place of Gustav Mahler during the illness of the former New York Philharmonic leader. The concerts which Spiering conducted in Berlin in the season of 1913-14 brought him instant recognition from the foremost musicians abroad, and resulted in such tributes as the following, from, among others, Willem Mengelberg, for twenty-five years leader of the Amsterdam Concertgebouw Orchestra and just now conducting the National Symphony in New York; from the late Max Reger, the distinguished composer and conductor of the Meiningen Orchestra, and from Sigmund von Hausegger, head of the Munich Academy and conductor of the Bavarian State Orchestra there:

Mr. Theodore Spiering is known to me as a musician of the first rank and a splendid conductor. I recommend him highly in that capacity.

(Signed) WILLEM MENDELBERG,
Conductor of the Concertgebouw, Amsterdam.
New York, February 10, 1921.

I recommend Mr. Theodore Spiering most highly for a position as conductor in orchestra. I know him to be splendidly equipped for that position.

(Signed) DR. MAX REGER.

I know Theodore Spiering to be a splendid orchestra conductor. He not only has complete knowledge of orchestra technic but also understands, through the artistic culture of his interpretations, how to bring the compositions near to the hearer.

(Signed) SIGMUND V. HAUSEGGER.

Hamburg, April 16, 1914.

Fifth N. M. T. A. Convention

The fifth annual convention of the Nebraska Music Teachers' Association will be held in Fremont, April 11, 12, 13. The association has a membership of seven hundred and a large attendance is expected.

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THE OTTAWA JOURNAL, Jan. 27, 1921:

Miss Arden has contralto voice of exquisite quality, and a most likable stage presence. She lives in her songs, singing with a natural simplicity that is truly charming.

OTTAWA JOURNAL, Jan. 28, 1921:

Again Miss Arden charmed her listeners with her unaffected singing of some nine songs. Her voice is a clear contralto and she sings so simply that all the art of careful training and study appears natural, which is art indeed.

THE OTTAWA NEWS, Jan. 27, 1921:

Miss Arden has a charm of personality that communicates itself to the audience immediately she makes her appearance before the footlights. Her voice is particularly sweet and sympathetic and suited the group of songs with which she captivated her listeners, who insisted on double encores.

BALTIMORE SUN, Jan. 10, 1921:

Her voice has an exquisite lightness. At times a reedy brilliance like a well played clarinet. In the aria from Haydn's "Orfeo," the lush coolness of the voice, the absolute freedom from effort made for the realization of the tranquil dignity of the air. But a sure dramatic sense, the capacity for calling up visions of the blue skies and hot passions, made "La Belle Calandrina" a delightful surprise. In the Huguenot's air the voice swam through florid runs with the ease of water flowing over pebbles.

BALTIMORE AMERICAN, Jan. 10, 1921:

Miss Arden has the charms of youth, simplicity, sincerity and earnestness in physique, manner, voice and singing, which, together with a large, substantial voice of interesting and pleasing quality, made her an ideal soloist.



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Personal Address: 56 West 68th Street - New York City

HULDA LASHANSKA'S TRIUMPHANT TOUR WITH BOSTON SYMPHONY

LASHANSKA TRIUMPHS

*Her Glorious Singing a Feature
of Orchestra Concert*

The fourth concert of the Boston Orchestra in the Academy of Music last night was made interesting in several ways, but mainly through the appearance as soloist of Hulda Lashanska, a singer who cannot be too warmly commended for her beautiful work, as well as her lovely voice and charming personality. She sang with a great deal of expression and beautiful quality of tone, adding to the marked impression made at her appearance here last spring.—PHILADELPHIA RECORD, February 1, 1921.

PHILADELPHIA PUBLIC LEDGER, February 1

First honors went to the prima donna, Hulda Lashanska. Her voice has peculiar color and warmth, and its distinctive quality finds its way to the innermost recesses of the heart. A striking stage presence enhances the impression made by this excellent singer. The highest notes, instead of being projected mightily, were given in a delicate pianissimo and the glissando thence to the lower register was artfully accomplished.

PHILADELPHIA INQUIRER, February 1

The soloist was Hulda Lashanska, a young lyric soprano with a cultivated method and an extremely sympathetic and agreeable voice, who was heard with much pleasure in Pamina's aria in "The Magic Flute" and "Depuis le Jour" from "Louise." Miss Lashanska is a cultivated artist, with an unusually ingratiating personality, for whom it seems safe to prophesy a brilliantly successful career. She certainly captured her last night's audience.

BOSTON EVENING TRANSCRIPT, January 29

Between whishes and for the first time in Boston, Mme. Hulda Lashanska sang a chastely longing air of Pamina from Mozart's opera, "The Magic Flute," the sensuous and rhapsodic soliloquy of Louise from Charpentier's like-named music-drama. She is of cool and comely presence, a Galatea, so to say, of the concert-hall. She possesses a cool, clear soprano voice, smooth, rounded, crystalline. As the "gazer" is about to read the future, holds the eye, so do Mme. Lashanska's tones engage the ear. She sings with a cool and studious skill—the note well shaped, the phrase well moulded, the period well curved and cumulated. Careful is she in the mating of text and tone, of voice with orchestra. She takes mental note of the mood, the sentiment of the music and would discreetly convey it.

Of such resource and mettle, Mme. Lashanska sang Mozart's air so that the dullest hearer perceived the flowing beauty of line, the charm of phrase unfolding into phrase, the serene and limpid course of the music, the gentle pathos, gently mirrored. The loveliness, the remoteness (as it seems nowaday) of Mozart in such song were in her tones. A crystal voice sang a crystal music and for the time and piece, the manifold Mozart asks no more. To at least one singer of the younger generation, Mme. Sembrich has transmitted a Mozartean technique and poise.—H. T. PARKER.

BOSTON HERALD, January 29

Mme. Lashanska has a beautiful voice, which she uses skillfully and emotionally. Her admirable qualities were at once displayed in the pathetic air of Pamina; Mozart's music still remains the supreme test of a singer. She gave a concert version of the air from "Louise," and sang it delightfully.—PHILIP HALE.

BOSTON GLOBE, January 29

Hulda Lashanska, who made her first appearance in Boston yesterday afternoon as soloist at the Symphony concert, sang Pamina's aria from Mozart's "Magic Flute" and "Depuis le Jour" from Charpentier's "Louise" with rare beauty and skill. She is wholly admirable as a concert singer.

Her interpretation showed, in addition to the unassuming perfection of vocal technique to be expected of a pupil of Sembrich, a fine and sure dramatic instinct. No new singer in recent years has used as lovely a voice with as exquisite an artistry as hers. The audience applauded her with unusual warmth.

—IN—
BOSTON, PHILADELPHIA,
BALTIMORE AND WASHINGTON



BOSTON AMERICAN, January 29

Mme. Lashanska favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has a voice of extraordinary beauty, rich and smooth in the middle and lower notes, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

BOSTON POST, January 29

The concert served to disclose the existence of a singer who is almost alone among her sisters of this generation. Alone in the genuineness, fineness, musicianship of her art of song. Both airs are in different ways severe tests of a singer. But she was able to meet these tests in a manner which immediately won the approval of the audience. She never forced her voice. She phrased with a purity of style which a majority of her colleagues may well envy her. The limpidity and the perfection of legato demanded by Mozart's music were hers. She also colored her tones appropriately and with dramatic understanding in Louise's song of youth and of sensuous reminiscence. She has a voice of uncommon freshness and beauty and her accomplishment, both as a musician and a vocalist is such that she can expect to go very far.—OLIN DOWNES.

WASHINGTON POST, February 2

Hulda Lashanska, possessing a voice of peculiar richness, mellow quality and charm, delighted an audience at the National Theatre yesterday afternoon with her singing of an aria from "The Magic Flute" and then apparently captivated it with the air "Depuis le Jour" from "Louise." In the second number the accompaniment of the Boston Symphony Orchestra, for which she was the soloist yesterday, was particularly beautiful.

LASHANSKA FEATURE
Of Boston Symphony Concert
Soprano Has Voice of Great Richness

There are two factors in the program which everyone of a general audience appreciated instinctively, and both were connected. They were Mme. Lashanska's voice and the music of the excerpt from Charpentier's opera, "Louise," which was one of her solos. This union constituted the high point of the concert (as it proved) from the point of view of thorough enjoyment, and at its close Mme. Lashanska was recalled to the stage again and again—many times. She showed once more that she has one of the relatively few rich and characterful voices which it is the public's privilege to hear in recent years; and with this she has the youth and simplicity of utterance which insure appeal.—BALTIMORE-AMERICAN, February 3, 1921.

PHILADELPHIA BULLETIN, February 1

The soloist was Hulda Lashanska, a young soprano, who made her second appearance in this city. Her voice is of a pure, limpid quality, rich, mellow and even throughout its wide range, suggesting that of Malib, when the great Australian soprano was in her prime. It was used with ease and fluent expressiveness. In the familiar aria by Charpentier, she sang in a manner which won the sort of enthusiastic applause that betokened a sympathetic success.

BALTIMORE SUN, February 3

The interest of the evening naturally centered in the soloist, Hulda Lashanska, who had not been heard here before. This singer suggests the Alma Gluck of more fortunate days in various respects. Lashanska's soprano has the same melting appeal in the middle register and the same perfect intonation, with a sort of mellifluous break. Her voice is fresh, absolutely true and reaches the highest range with ease. The whole compass is soft and beautiful. Breathing and phrasing are excellent and she sings without effort. In addition she possesses a personality of great charm. Lashanska sang the aria "Ah! Lo So" from Mozart's "Magic Flute" with a great longing tenderness and her rendition of the aria "Depuis le Jour" from Charpentier's "Louise" became a sparkling gem of clearest water. She was recalled again and again.

BALTIMORE EVENING SUN, February 3

The assisting artist was Hulda Lashanska, a soprano of rare distinction, who sang two arias with orchestra accompaniment, Pamina's tragic song "Ah! Lo So" from Mozart's "Magic Flute" and "Depuis le Jour" from Charpentier's "Louise." Mme. Lashanska is an unusually fine artist, with a beautifully placed voice who phrases with knowledge and whose performance is marked always by the most perfect taste. She sings, moreover, with fine authority. The great "Louise" aria she gave with really extraordinary beauty of tone and deepest sympathy and understanding. Indeed she interpreted this famous work exquisitely, giving it mystic, introspective values that were particularly satisfying.

WASHINGTON HERALD, February 2

The young soprano, Hulda Lashanska, although not previously known to most of her hearers, is not likely to be forgotten, for she has a voice of unusual range and quality. Her high notes are clear, true and beautifully mellow. The same richness is displayed in her lower tones as well.

The audience was delighted with both of her songs, particularly the air "Depuis le Jour" from "Louise" (Charpentier) after which she was called back repeatedly.

WASHINGTON EVENING STAR, February 2

More interesting programs have been chosen by the Boston Symphony Orchestra (Pierre Monteux, conductor) than that given by the organization yesterday afternoon before an audience which filled the National Theater. Hulda Lashanska, soprano, however, was a charming feature of the concert. She has a voice of lyric quality, and sings with clear and pure tones perfectly placed. Her two arias were "Ah! Lo So" from Mozart's "The Magic Flute" and "Depuis le Jour" from Charpentier's "Louise," sung with smooth legato and beautiful phrasing, the first with classic interpretation and the second with dramatic fire and convincing sincerity. Miss Lashanska also has a charming personality and perfect poise. At the close of her number, she was enthusiastically recalled many times, the applause amounting to an ovation.

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SCORES

As "Tosca," "Manon," "Isaura" in "Jacquerie" and as "Toinette" in "Chemineau"



"Yvonne Gall as Antoinette was admirable."—*New York World* (James Gibbons Huneker), January 30, 1921.

"As Manon and Des Grieux Miss Gall and Mr. Muratore were evenly matched. Miss Gall sang effectively and with charm and acted the part with Gallic lightness of touch."—*New York Tribune*, February 3, 1921.

"Miss Gall, a sympathetic Manon."—*New York Times*, February 3, 1921.

"A dainty Manon whose insouciant graces had the definite allurement that only a French woman could give them, was Yvonne Gall, who sang the title role in Massenet's opera of youth and star-dust at the Manhattan Opera House last night."—*New York Evening Mail*, February 3, 1921.

"In presence her Tosca was a beautiful and desirable woman. So she filled the initial requirement of the role. She also sang the music generally well and with delightful freshness of voice."—*New York Evening Globe*, January 27, 1921.

"There are singers who act Tosca and a few who sing the amiable Puccini music well, but Yvonne Gall at the Manhattan Opera House last night was a Tosca who was both prima donna and woman. She carried you into the torture of emotion in the second act as few sopranos on the operatic stage can. Miss Gall gives you an enormous sense of vitality, of being really alive."—*New York Evening Mail*, January 27, 1921.

"It is rarely that the part of Tosca is actually and adequately sung here nowadays. The revelation that the thing could be done was something of a shock. Miss Gall, though she has always specialized in her own native species of opera, is equally at home, it seems, in the Italian. Her Tosca was sung in fine voice with an admirable artistry and acted with a subtleness and meaning which must have been new to almost everyone who has come to expect of the rôle nothing but a passionate stalking, of overpompous gowns and whooping horror. Her first act particularly was full of interesting transitions as well as of respectable singing."—*New York Evening Sun*, January 27, 1921.

"Miss Gall's Tosca is a fiery and temperamental personage; and she gives in the part some power and swiftly moving melodramatic acting. Likewise, her singing has much that is commendable."—*New York Times*, January 27, 1921.

"Mlle. Gall has something to offer to the eyes as well as to the ears. She is good to look upon."—*New York American*, January 27, 1921.

"Especially Miss Gall's, of no little tragic power."—*New York Times*, February 5, 1921.

"Miss Gall as Isaura was equally praiseworthy."—*New York Herald*, February 5, 1921.

"Miss Gall saw her duty and did it."—*New York Tribune*, February 5, 1921.

"Yvonne Gall was Isaura, the ill-fated maiden. She sang well throughout and in the telling of her tale of horror to her husband, Mazurec, who was Edward Johnson, and dying at his feet, she was finely dramatic."—*New York Evening World*, February 5, 1921.

"Miss Gall was wholly at home in the rôle of Toinette. She sang and acted sympathetically and with charm. Her diction, too, was unusually good."—*New York Tribune*, January 30, 1921.



HINTS TO SINGERS

By Leon Rains

(Copyrighted, 1921, by Leon Rains.)

[This is the twelfth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffos," "Respiration," "Application," "Practicing," "Solfeggio," "Memory," "Agility," and "Pitch." Other topics to be considered will be "Song," "Opera," "Diction," "Nervousness," etc.—Editor's Note.]

DYNAMICS

(ARTICLE XII)

"Originality is the expression of the individual self in relation to its environment; its significance does not lie in newness so much as in sincerity—as Carlyle long ago pointed out. It is obedience to the injunction, 'Be a person.' Every man who is himself, and not a careful copy of others, is an original person."—T. Sharper-Knowlson in "Originality."

I cannot lay too great stress upon the value and continual use of the crescendo and diminuendo while singing, and the great advantages, both artistic and physical, to be gained therefrom.

I also consider it essential to the pupil's advancement that the instructor insist upon the pupil swelling all his vocal exercises from his first lesson, for, as a rule, all beginners use the diminuendo in sustained tones and exercises, and this has no artistic value, being caused by the singer's lack of proper support of the tone, which often causes the tone to flatten.

Diminuendo, or the gradual decreasing of sound, as well as piano singing, being more difficult than the crescendo, or gradual increasing of sound, the crescendo should be taught first; only when the pupil is far advanced in his studies and has the crescendo under perfect control, should the diminuendo be taught.

To acquire the crescendo, the pupil should begin singing from mezzo forte to forte, and, as he gains efficiency, begin the exercises with less and less volume of sound, until he can sing from a mere whisper or pianissimo to forte or the loudest sound that he can sing, always discriminating between singing and shouting. In swelling a tone, do not allow the chest to fall; in fact, at no time should this be resorted to. Draw the abdomen gradually inward, which in turn acts upon the diaphragm, and force the air out of the lungs through the vocal cords, thereby strengthening the sound. Do not sustain tone or phrase until all the air has left the lungs, with the result that a slight state of exhaustion may be felt. Listen carefully to the swell and avoid a jerky increase of sound. The crescendo and diminuendo should sound as perfect as the sign that represents them looks in printed music. To avoid over-taxation in practicing these exercises, work with a clock before you and let the first crescendo take ten seconds to accomplish, each week adding a few seconds to the crescendo's length, until you can swell a sustained tone to the length of thirty seconds.

To acquire the decrescendo (diminuendo) the pupil should begin singing the tone or phrase with a mezzo forte tone and gradually decrease the volume of sound until it dies away in a whisper. The gradation of sound will prove the greatest stumbling block and only years of careful practice will result in proficiency. As in the swell, the pupil should use a clock—ten seconds at first—as his guide, and as he progresses, begin the exercise with a greater volume of sound, always ending with the smallest tone he is capable of singing, and gradually extending the length of the phrase or single tone to thirty seconds. The action of the lungs, diaphragm and chest are the same as in the crescendo, with the exception that a greater breath control is necessary; whereas with the crescendo the feeling is continually to give more tone and breath—the diminuendo demands the steady lessening of sound and holding back of breath. The diminuendo has been compared to "drinking in the tone." Though the expressions, "holding back" and "drinking in" may appeal to the singer, he should by no means allow them to have the least effect upon his voice production. The tone must at all times be free from muscular pressure, noble in quality and vibrate in the resonance chambers "in the face."

A mathematically perfect crescendo and diminuendo may be acquired by accepting the following:



Allow five seconds to elapse between each numeral. For example: starting the tone double piano at 1, you should reach piano, or 2, at the expiration of five seconds; mezzo forte, or 3, at ten seconds; forte, or 4, at fifteen seconds; and double forte, or 5, at twenty seconds. Reverse the sound volume in singing the decrescendo and lengthen the duration of the exercise as you acquire proficiency.

Aside from the artistic value of the crescendo and diminuendo, they help the singer greatly to produce a free tone and stave off fatigue.

HOLDS.

The fermata, or hold, placed above a note or rest should be strictly observed; the singer's musical intelligence must tell him how long to hold the tone or observe the pause. If the composer demands a pause, give it its full value; the experienced artist realizes best the value of the fermata and there is never any hesitancy in taking advantage of it; but the fermata, unless it is especially marked "subito" or sudden, must be prepared; that is, there should be a slight retardation of the tempo directly prior to observing the hold.

When a composer demands that the tempo be retarded or accelerated, it is almost an impossibility for him to state exactly with which note he desires the slower or faster

tempo to begin. He appeals, therefore, to the singer's musical feeling and, like the fermata, a ritenuto, or accelerando must be prepared.

TEMPO RUBATO.

Tempo rubato, Dr. Baker describes in his Musical Dictionary as "a direction in passages calling for a display of intense passionate feelings; that is, the performer should modify the strict rhythmical flow of movement by dwelling on, and thus (often insensibly) prolonging prominent melody notes or chords, this in turn requiring an equivalent acceleration of less prominent tones, which are robbed of a slight portion of their value."

Clear and concise as Dr. Baker's definition is to the musician, I have found beginners that could not grasp his meaning and I have attempted to enlarge upon it by stating that if it takes fifty seconds to sing a phrase of ten measures, observing strict time, in singing the same phrase in tempo rubato, one measure may be sung in four seconds, another in three seconds, etc., but the entire ten measures should still take fifty seconds to sing.

There is no such thing as "absolute tempo," despite metronome marks. Both the productive, as well as the reproductive, artist have the same desire to improve their works; and both the composer and singer may play or sing a composition taking a faster or slower tempo than originally intended without in the least detracting from the composition's success. Two conductors may take absolutely different tempos in conducting the same work and both achieve magnificent results. There are many songs that high voices (sopranos or tenors), or low voices (altos or bassos), may sing with equal success. That the higher voices should sing them in a more rapid tempo than the low voices is quite natural; the high voices, vibrating more rapidly, respond more readily to their owner's demand. Tempo is very often a question of the singer's temperament, and the atmosphere he creates during his singing.

I would especially warn singers against dragging their tempo and to at all times observe all marks of expression. Holding on to high or low tones to show off the voice is detrimental to art.

HALF VOICE.

Many singers, during rehearsal, sing with half voice. Unless great care is exercised in so doing, it may tire the singer even more than singing with full voice. Singing steadily with one grade of sound, either piano or forte, brings on fatigue.

During rehearsals it will be beneficial to the singer to at least sing fairly full tones in his medium and lower registers. Let him avoid singing extreme high tones as much as possible; save them for the general rehearsal. During the last rehearsals, before singing a work for the first time, the singer should sing, not only with full voice, but observe all marks of expression.

There is a superstition among public performers that if the general rehearsal goes badly, the performance will go well. Of course this sometimes happens, but, for my part, if at the last rehearsal the artists were not up to their requirements, I should keep them at rehearsal until the work went as I should expect it to at the performance. Ridiculous as it may sound, there are singers who in order to live up to their superstitions, deliberately do not do good work at the last rehearsal. They may do better at the performance, but I should not consider such men artists.

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Successful Aeolian Hall Debut, February 10th

BOOKING SPRING 1921
SEASON 1921-1922

Management: RAOUL BIAIS
BENNO ROSENHEIMER, General Representative

1425 BROADWAY
Metropolitan Opera House Building

BOSTON CONSERVATORY OBSERVES ANNIVERSARY

Splendid Faculty Under Guidance of Agide Jacchia, Founder and Director, Is Doing Much to Carry Out the Noble Aims and Purposes of the Organization—Musicians Attend Funeral of Max Zsch—Guy Maier and Loraine Wyman, Rudolph Ganz, Lucile Delcourt, Phoebe Crosby, Ernest Hutcheson, Raisa and Rimini, and Reinold Werrenrath the Recitalists—Cleveland Symphony Cordially Received

Boston, Mass., February 13, 1921.—February 6 was the first anniversary of the Boston Conservatory of Music, Agide Jacchia founder and director. The occasion was signalized by a students' recital in which the following advanced pupils of the school participated: Helen Donovan, Nellie Cedarholm, Hazel Gruppe and Cyrus Ullian



ALFRED R. FRANK.

of the pianoforte department; Henry Kokernak, of the violin department, and Mabel Orde, Dorothy Bott, Eunice Gilman, Florence Crowell and Andrew Cole of the vocal department.

Approximately two hundred students are now enrolled at the Boston Conservatory. For the most part, these pupils come from families not highly endowed with material wealth; but their inability to expend large sums for musical training has not forced Mr. Jacchia to compromise with the high ideals which led him to originate this ambitious and altogether worthy project. The instrumentalists of his faculty are practically all members of the Boston Symphony Orchestra, which speaks eloquently for their qualifications. Irma Seydel, who heads the violin section, has won many brilliant successes as soloist with the leading symphony orchestras of this country and with several orchestras in Europe. Miss Seydel's associates in the violin department are Julius Theodorowicz, assistant con-

certmaster of the Boston Symphony Orchestra; F. Thillois, leader of the second violins of the same orchestra, and F. L. Mahn, also a member of the local Symphony. Mr. Jacchia's long experience as an operatic conductor taught him the importance of proper voice training, and ensured the fact that extraordinary care would be exercised in the selection of a vocal authority to formulate voice-teaching practice at the new conservatory.

Alfred R. Frank, who was chosen to direct the vocal department, is widely known in New England as a concert bass and vocal coach. His early training was gained with William L. Whitney in Boston. Later he coached

which he was graduated in 1905. The next six years were devoted to further study—composition with Rachmaninoff in Dresden, and piano with Josef Hofmann in Paris and with Leopold Godowsky in Vienna. From 1911 to 1914 Mr. Ebell divided his time between directing the piano department of the Conservatory in Cracow, Galicia, Poland and touring Russia, France, Austria, Germany and England as a concert pianist. At the outbreak of the war he came to this country and made his home in Boston, in which city he has gained no little repute as an instructor and coach and as a pianist, adding here to the reputation he had already made for himself in Europe as a soloist. Mr. Ebell is assisted by Eunice Lee May, Albert C. Sherman, Clementine Miller and Scott Sutherland.

Other instruments are taught as follows: Organ, Albert W. Snow; flute and piccolo, D. M. Wilkinson; oboe and English horn, Louis Speyer; clarinet and bass clarinet, Albert Sand; bassoon and saxophone, Alphonse Laus and Samuel Harris; horn, Max Hess; cornet and trumpet, Edwin G. Clarke; trombone and tuba, Eugene Adam; percussion, Carl F. Ludwig; viola, Arthur Fiedler and Frederick Mahn; cello, Hazel L'Africain and Enrico Fabrizio; contrabass, Theodore Seydel. A musical kindergarten is in



ESTER FERRABINI.

charge of Mary T. Gilise. Other departments of the conservatory are directed as follows: Choral training, R. A. Fornari and L. Speyer; dramatic expression, Edouard Darmand; ballet training, Maria Paporello; French, Emma Darmand; German, Margarete Muensterberg; Italian, (Continued on page 34)

THEODORE SPIERING as Conductor

In the winter of 1913, Theodore Spiering conducted a series of orchestral concerts in Berlin which attracted international attention, winning the same public and critical approval as had been awarded him when, as assistant conductor to Gustav Mahler, he stepped in and directed the concerts of the New York Philharmonic Orchestra during the severe illness of that leader. Here are some extracts from the German press (1913), after the first performance of Von Reznicek's tone-poem, "The Victor" (Der Sieger):



Vossische Zeitung, Berlin, December 20, 1913.—After the finale of the satiric symphonic poem there arose such tremendous applause that Reznicek and Spiering had to appear again and again before the audience. Spiering has won a great personal triumph by his interpretation of this very difficult theme. He proved himself more than ever full of discretion, as well as of passionate feeling.

Berliner Lokalanzeiger, Berlin, December 10, 1913.—The second evening concert of the Philharmonic Symphony Orchestra was very well attended, proving that Theodore Spiering thoroughly understands the great art of conducting without catering to the gallery. On this occasion he gave himself to his work with immense ardor, developing warm temperament and exquisite feeling.

Norddeutsche Allgem. Ztg., Berlin, December 20, 1913.—All honor to Theodore Spiering, who has worked out and rendered so clearly this most difficult composition. He was ably assisted by the Philharmonic Orchestra. He deserved the wonderful ovation he received.

Der Reichsanzeiger, Berlin, December 23, 1913.—The second concert of the Philharmonic, given last Thursday, with a greatly augmented orchestra, was a triumph for Theodore Spiering, and promises much for his future success as a conductor-artist. The accompaniment of a new piano concerto was a remarkable deed. Mr. Spiering's interpretation of the very difficult orchestral composition by E. R. von Reznicek, rose to undreamed of greatness, and proved him to be a most extraordinary orchestra director.

Na'l Zeitung, Berlin, December 22, 1913.—Reznicek's composition earned great applause. He is indebted to the artist-conductor, Mr. Spiering, who interpreted the work in a brilliant manner.

Germania, Berlin, December 21, 1913.—The conductor, Spiering, has shown warmth and enthusiasm in presenting this work, the orchestra willingly following his artistic leadership.

Vorwärts, Berlin, December 23, 1913.—The symphony created an enormous impression. The conductor of the evening was Theodore Spiering, who, with the composer, Reznicek—also present—was most enthusiastically "feted."

Freisinnige Zeitung, Berlin, December 22, 1913.—In the reproduction of this difficult work, Spiering proved himself a most excellent conductor, and received great applause.

Berliner Morgenpost, Berlin, December 20, 1913.—Spiering leads with certainty and warm temperament. He accompanied, with much discretion, the piano concerto of the American composer, Mrs. H. A. Beach.

Borsenseitung, Berlin, December 21, 1913.—Under the admirable direction of Mr. Spiering, the Philharmonic Orchestra produced a fine effect, and the work had a wonderful reception.

Der Reichsbote, Berlin, December 28, 1913.—The conducting of Mr. Spiering was excellent.

Welt am Montag, Berlin, December 22, 1913.—To Mr. Spiering and the Philharmonic a hearty Bravo!

Allgemeine Musikzeitung, December 26, 1913.—Spiering conducts with surety and temperament. Before all he is a dependable and intelligent interpreter of modern works.

Berlin Letter, New York *Staatszeitung*, January 4, 1914.—Whoever undertakes, with few rehearsals, to perform such a tremendous work (Der Sieger) deserves the warmest recognition and Spiering received it. His concerts attract general attention.

NEW YORK CONCERTS

(Continued from page 16.)

Rose." Miss Morgana appeared four times in songs and arias by Pergolesi, Mozart, Puccini, Verdi, La Forge, Brown-Grandjean and Rossini, making her biggest hit with her last number, the cavatina "Una voce poco fa" (Rossini). Several times she had to sing encores, pleasing everyone with her high, limpid and colorful voice, as well as spontaneous manner. In the absence of Claude Warford, the regular accompanist, Willard Sektberg, his assistant, played for the choral, with entire capability and effectiveness. Alberto Bimboni was at the piano for Miss Morgana, and an audience of good size heard and applauded the music with vigor.

Arturo Espinoza, Cellist

Arturo Espinoza, cellist, gave a recital at the Plaza Hotel on February 8, assisted by Mary Sorvart, soprano. An attractively arranged program was rendered and Mr. Espinoza achieved distinction of style, sonority and elegance, and exhibited a smooth and brilliant technic.

FEBRUARY 10**New York Symphony Orchestra: Rachmaninoff, Soloist**

Stravinsky's "Firebird" music was heard at the concerts of February 10 and 11 of the New York Symphony Orchestra and failed to astonish. An orgy of dreadful discords was expected but failed to materialize. The conservatives did not like it especially but were not especially shocked; the radicals were disappointed that it was not worse than it is. And so it goes. Work that was hissed and hooted a few years ago now passes without comment.

At the same concert music by Glinka, Tschaiikowsky and Rimsky-Korsakoff was rendered, and Rachmaninoff played his second concerto.

New York Philharmonic Orchestra

A special all-Wagner program in commemoration of the composer's death, which occurred at Venice, February 13, 1883, was presented by the New York Philharmonic Orchestra, Josef Stransky, conductor, at Carnegie Hall on February 10. A capacity house listened enraptured to the eight selections which were presented for their delectation. Certainly the demand for Wagner waxes greater and greater. The program consisted of excerpts from the great works of the master and need not be detailed. Under the inspiring baton of Conductor Stransky, the orchestra fairly outdid itself, as if reveling in the music. Vivid contrasts, dynamic climaxes, changes of tone and tempo—all were in evidence. Perhaps it is superfluous to say that there was great applause and many recalls for the conductor.

Louise Darclee Taylor, Soprano

It was an enthusiastic audience that filled Aeolian Hall on Thursday evening, February 10, when Louise Darclee Taylor, well known in operatic circles in South America, Cuba and Mexico, was heard in her first New York recital. In the selection of her program alone Miss Taylor showed her seriousness and taste as a musician, for it included some rarely lovely things such as "Fingo per mio dilettato," arranged by Viardot; "Cantique," Boulanger; "E me ne voglio andar," a Tuscan folk song arranged by Bimboni; two Abruzzi folk songs, "Mamma, Lasciami andare" and "Fanciullo, appena ti parlai d'amore," arranged by Tosti, as well as two Spanish numbers by Granados.

Although an American, Miss Taylor possesses somewhat of a Latin temperament. She has a big, rich voice of wide range, which, for the most part, she uses with intelligence. Her lovely, soft singing was a marked feature of her work. She has resonance in her voice and the clarity of her diction added to the enjoyment of the program. Her recital proved that Miss Taylor is none the less interesting as a concert artist. Gustave Ferrari furnished sympathetic accompaniments.

Elizabeth Kriger, Soprano

On Thursday afternoon, February 10, Elizabeth Kriger, soprano, gave a recital at Aeolian Hall, New York City, before a capacity house. Her program was novel, inasmuch as it was composed entirely of Hebrew compositions. In her singing she displayed an excellent voice, rich and sympathetic, and particular mention must be made of her high tones which were extraordinary, clear and distinct. The program consisted of compositions by Silberta, Mana-Zucca, Kurt Schindler and others, all of which were artistically sung. She received an abundance of flowers.

FEBRUARY 11**Erika Morini, Violinist**

There was much curiosity to hear the girl violinist, Erika Morini, in her first recital, which took place on Friday afternoon, February 11, at Aeolian Hall. She had made such an extraordinary impression in her opening concert in America, playing on that occasion two concertos, that admirers of the violinistic art were agog to know if her recital playing would sustain the good opinion she created then. In one word—it did! There is no need going here into a fresh analysis of the attributes which distinguish her playing. What particularly distinguishes her from others whose fingers are just as flexible is the fact that she has a distinct musical personality, expressed through an unusually sensitive bow arm, and a tone that shines with beauty. Even in trick passages she does not forget that tone must never be sacrificed to make a technical holiday.

Her program began with the Paganini D major concerto, out of which she got as much music as is in it—and perhaps a bit more. Technically she was more than mistress of its difficulties, using the Sauret cadenza. Following came two groups: First, the Bach G string air, the Beethoven G major romance, and the Tartini-Kreisler variations from Corelli's theme; second, an adagio of Mozart and a mazurka by Zarzycki. The only puzzle is why anybody still plays the Beethoven G major romance. Miss

(Continued on page 40.)



Photo by Apeka, N. Y.

Mme. HELEN STANLEY

Season 1921-1922 Now Booking

Ellmer Zoller at the Piano

Mason & Hamlin Piano

Management:

LOUDON CHARLTON, Carnegie Hall, New York

WHERE THEY ARE TO BE

Alecock, Merle:
Boston, Mass., February 20.
Beck, Alma:
Cincinnati, Ohio, February 26.
Casini, Gutia:
Middletown, Conn., February 23.
Cottlow, Augusta:
Chicago, Ill., February 24.
Crosby, Phoebe:
Philadelphia, Pa., February 19.
Curtis, Vera:
London, Ont., February 17.
Chatham, Ont., February 21.
D'Alvarez, Marguerite:
Boston, Mass., February 27.
David, Annie Louise:
Bridgeport, Conn., February 19.
Dohnanyi, Erno:
Cleveland, Ohio, February 27.
Fanning, Cecil:
Montreal, Can., February 17.
Derby, Conn., February 25.

Gardner, Samuel:
Buffalo, N. Y., February 20.
Gunster, Frederick:
Brantford, Ont., February 22.
La Forge, Frank:
Middletown, Conn., February 23.
Langenhan, Christine:
Cleveland, Ohio, February 27.
Letz Quartet:
Brooklyn, N. Y., February 25.
Levitzki, Mischa:
Pittsburgh, Pa., February 19-20.
Chicago, Ill., February 21.
Philadelphia, Pa., February 25-26.
Boston, Mass., February 27.
Maier, Guy:
East Aurora, N. Y., February 18.
Chatham, Ont., February 21.
Detroit, Mich., February 22.
Toledo, Ohio, February 25.
Cleveland, Ohio, February 27.

Namara, Marguerite:
Brooklyn, N. Y., February 25.
Pattison, Lee:
Newport, R. I., February 17.
Chatham, Ont., February 21.
Detroit, Mich., February 22.
Boston, Mass., February 26.
Pegee, Charlotte:
Whitman, Mass., February 23.
Peterson, May:
Hollywood, Cal., February 17.
Los Angeles, Cal., February 18-19.
Phoenix, Ariz., February 21.
Globe, Ariz., February 23.
Douglas, Ariz., February 25.
Spiering, Theodore:
Cincinnati, Ohio, February 26.
Stanley, Helen:
Buffalo, N. Y., February 20.
Wolle, Dr. J. Fred:
Utica, N. Y., February 18.

Mellish Singing in Garden City Course

Mary Mellish, the charming young soprano of the Metropolitan Opera Company, is appearing as one of the featured artists in Mrs. Victor Newton's recital course in Garden City, Long Island, under the patronage of fashionable St. Mary's Cathedral School of this locality. These recitals, which have been of a highly successful character (David Bispham was one of the soloists engaged), have been held in the ballroom of the Garden City Hotel one Friday evening a month, and have met with the fullest support from the community and outside guests, who have been delighted at this opportunity to enjoy good singing.

On February 16 Miss Mellish filled an important date in Albany, where she is more than a favorite on account of being a native of this city. As one of the prominent New York critics said of her work at the opera not long ago: "Mary Mellish deserves watching. She accomplished last year at the Metropolitan whatever fell into her hands to do, and did it well." This also applies to her work there this season.

Mme. Langenhan at Famous Institute

Among the recent engagements of Christine Langenhan, the soprano, was an appearance at Hampton Institute, Hampton, Va., the famous educational institution for negroes. The institute boasts of a splendid choir, which assisted in the program in an ingenious way. Before Mme. Langenhan's English group the choir sang, under the leadership of E. Nathaniel Dett, musical director of the institute, "Drink to Me Only With Thine Eyes;" before her French group

she gave the old French carol, "Neighbors of Bethlehem;" before her Russian group, a choral arrangement from Tschaiikowsky's "Marche Slav," and before her final group, two English groups, a traditional song of the North American Indians (which she followed with the Spring Song from Cadman's "Shanewis"), and "Deep River." This gave unusual interest and homogeneity to the program.

Mme. Langenhan scored her usual success in her solo numbers. She was in fine voice and the enthusiastic audience, which crowded Ogden Hall and numbered over two thousand persons, insisted on the repetition of six numbers—"Floods of Spring" (Rachmaninoff), "Little Brown Baby" (Wells-Bassett), "The Lilac Tree" (George Gartlan), "When I Look in Your Wonderful Eyes" (Nat Osborne), "I'm So Glad Trouble Don't Last Alway," and "Follow Me"—besides calling for several encores. The two songs last named, by the institute's musical director, are most effective concert numbers and deserve a place on recital programs. Needless to say the institute authorities were greatly pleased with Mme. Langenhan's success and are seeking a return date for next season.

Drury and Gregory Sing

Hazel Drury, lyric soprano, and Bessie Gregory, contralto, two young artists under Adelaide Gescheidt's instruction, sang at the Theosophical Society's concert, January 22, with marked success. Miss Drury won favor with the aria from "Carmen," "Je que dis rien," and these English songs—"The Dawn" (Curran), "Pierrot" (Watts),

"Invocation to the Sun God" (Troyer) and "A-Whispering" (Manz-Zucca).

Miss Gregory rendered with remarkable success the well known aria from "Samson and Delilah," "Mon coeur a ta voix." Her English songs were "Morning" (Speaks) and "The Waters of Minnetonka" (Lieurance), "There Is No Death" (O'Hara), and "The Year's at the Spring" (Beach).

Both singers won tremendous applause and were recalled for encores. The success of these two artists has been very remarkable despite their youth. Miss Gregory is soloist at the Central Presbyterian Church, Summit, N. J., and Bethelohim Temple, the Bronx. Miss Drury is soloist at St. Paul's Episcopal Church, Englewood, N. J.

Bispham and Ware Give American Program

In order to introduce the work of the Music Circulation Department of the New York Public Library, the Fifty-eighth Street Branch inaugurated a series of four successive Monday musical evenings which have proven so successful that they will probably be continued another season. The fourth and last of the series was given at this library on January 31, the fine attendance attesting to the popularity of the series. American composers were represented by Harriet Ware and David Bispham, and the program they presented made those present feel proud indeed of American musical artists. Not only were the things which they gave genuinely artistic, but also the manner in which they were given. Mr. Bispham first sang "Danny Deever" (Damrosch), which is so admirably suited to his voice. There were two songs by Sidney Homer—"Banjo Song" and "The Pauper's Drive," "I Am Thy Harp" (Woodman) was exquisitely sung. "The Pirate Song," from Henry F. Gilbert's musical setting of Stevenson's "Treasure Island," was a rollicking number, full of decisive rhythm and vigor. Henry Holden Huss has written an opera on Shakespeare's "As You Like It," from which an excerpt, "The Seven Ages of Man," was sung by Mr. Bispham in a dramatic manner, which proved his well known ability as an actor as well as a singer. In fact, Mr. Bispham's vivid portrayal of things in all he sings is a joy to the listener as well as his beautiful tonal work, fire and resonance. As a musical reading, he gave Longfellow's "Sandalphon," with the musical accompaniment written by H. W. Loomis. Among the most enjoyable numbers on the program were the compositions of Harriet Ware, admirably sung by Mr. Bispham, who was artistically accompanied by Miss Ware; they were a real pleasure, and included "Boat Song," "How Do I Love Thee," "Consolation," and a recent one, "Iris," the words of which are also by Miss Ware. The most beautiful of all was "Stars," the words by Joyce Kilmer. This, her latest composition, was sung from manuscript, and is now being published and will undoubtedly meet with the great success that it deserves. The music to this has a decided tendency to the modern and shows progression.

Walter Anderson Starts Booking for 1922

The Harrisburg Apollo Male Chorus, John W. Phillips, musical director, has engaged Phoebe Crosby, soprano, for the January concert and Norman Jollif, baritone, for the May concert.

BOSTON RECITAL, February 10, 1921

"Has a naturally fine voice of good size and range—intonation is pure; she is temperamental and has a genuine sense of fitting interpretation."

—*Boston Herald, February 11, 1921.*

"An unusually fine voice with dramatic possibilities as well as lyric qualities. Her singing shows a feeling for different styles of music as well as considerable vocal skill."

—*Boston Globe, February 11, 1921.*

"Music lovers flocked to hear Phoebe Crosby whose performance was the same high type as last year. She has an unusually fine voice and knows how to use it."

—*Boston Record, February 11, 1921.*

PHOEBE
CROSBY

Soprano

Exclusive direction: **WALTER ANDERSON, 62 W. 45, New York**



Little Facts About Ellen Ballon

Ellen Ballon, who made her appearance several weeks ago as soloist with Josef Stransky and the Philharmonic Orchestra and did so with excellent result had a previous orchestral experience to her credit. As a child in 1910 she played with Damrosch at old Mendelssohn Hall, just before it was torn down. Therefore, Miss Ballon might well be referred to as having been a child prodigy.

The writer recently chatted with the young pianist, who proved to be exceedingly modest when it came to talking



ELLEN BALLON,
Pianist.

about herself for the simple reason that she believes "people are not interested in what the younger people think or say!" Yet she is a real girl and has all the enthusiasm of youth, so that it was quite natural to find her delighted over her success with the Philharmonic.

"I played for Mr. Stransky last July at the home of Mrs. Harry Payne Whitney and he seemed much impressed," Miss Ballon told the writer, "so that when I was engaged you can imagine how happy I was. Before appearing here with the orchestra at Carnegie Hall, I appeared with it in Brooklyn and I might say that the fact that Mr. Stransky had so much faith in me, helped me tremendously. I shall never forget his kindness. Oh, people have been exceedingly kind to me" the little pianist exclaimed. "The Steinways, too, have always had an interest in my work, especially Charley, who sent me to the White House to play for the Tafts in 1912."

Miss Ballon told the writer that although she was born in Montreal, Can., she felt that she was an American because she came to this country when she was six years old. She started to study, however, when she was three and a half years old, playing in public at four, when she was lifted to the piano by the Mayor of the city. A year later, she won the McGill College scholarship, where she remained for a year and a half. One of the critics on a Montreal paper had become so interested in the little pianist that he spoke to Joseffy when he was in New York on a visit. His description of her talent must have been

very vivid, for the master replied that when Ellen Ballon came to New York he would like her to play for him. On arriving here, the little pianist was accompanied by all her dolls for she was a normal child. And she hopes she will always remain so—as far as musicians go—as she puts it with a delicious sense of humor.

In speaking of her work under Joseffy, Miss Ballon said: "I can't say enough about Mr. Joseffy as to what he did for me when he finally took me as a pupil. He lavished all that was affectionate and good upon me and I consider that he guided me in every possible way. I remained with him until a year before his death and during the time that I studied with him I appeared very often with the Young People's Symphony. At my last appearance, the members of the orchestra presented me with a lovely buckle from Tiffany's. As I said before, in 1910 I appeared with Damrosch and his orchestra and immediately afterwards I gave a recital at the Belasco Theater when my audience consisted of many of the old Bohemians—men like Alfred Selzberger, Rubin Goldmark, etc. By the by, I studied harmony with Mr. Goldmark for seven years. Then soon after that appearance I went to Josef Hofmann with whom I worked for a little over two years, being obliged to return from Switzerland where I had been studying with him on account of the war. He, too, was extremely kind to take me as his pupil for he did not make it a practise. After my arrival in New York I went to study with Alberto Jonas, with whom I have since been working. What I have received from him I shall always hold invaluable."

Last Monday at Aeolian Hall, Miss Ballon was scheduled to give her first recital and she is hoping to give a series of them next year, as well as to make appearances with the various orchestras throughout the country. In touching upon the make-up of programs, Miss Ballon remarked that she loved the great masters best and that she is happiest when playing Beethoven and Bach. As a little girl, when she heard Ysaye play something from Bach, she declared that she liked that number better than anything else on the famous Belgian's program.

E. T.



TITA SCHIPA,

Distinguished young Italian tenor of the Chicago Opera, whose beautiful voice and fine style of singing has won for him the respect of both the Chicago and New York critics. Mr. Schipa has been appearing here with Galli-Curci in "Lucia," "Lakme" and "Sonambula," although he will be heard in several other roles during the Manhattan Opera House season.

Otto Weil of the Metropolitan staff, David Belasco, Naham Franko, Artur Bodanzky, conductor of the National Symphony Orchestra; H. T. Finck, of the Evening Post; W. J. Henderson, of The Herald; Frederick J. Gregg, of the Evening Telegram; William J. Guard and Edward Ziegler of the Metropolitan Opera staff; John Quinn, Harry Rowe Shelley, Richard Le Gallienne, Max Smith, of the New York American; Sylvester Rawling, of the Evening World; Henry Hadley, associate conductor of the Philharmonic Orchestra; August Luchow, and Herbert Bayard Swope, of the World. The audience included practically everyone of prominence in the New York musical world.

SCHEDULE OF
New York Concerts

Thursday, February 17 (Afternoon)
New York Symphony Orchestra Carnegie Hall
Alfred Cortot, soloist.

Eva Liminana Aeolian Hall

Thursday, February 17 (Evening)
National Symphony Orchestra Carnegie Hall
Helen Teschner Tas, soloist.

Emanuele Steri Aeolian Hall

Friday, February 18 (Morning)
Biltmore Morning Musicals Hotel Biltmore
Ruffo, May and Vidas, soloists.

Friday, February 18 (Afternoon)
Helen Jeffrey Carnegie Hall
Rose and Ottlie Sutro Aeolian Hall

Friday, February 18 (Evening)
New York Symphony Orchestra Carnegie Hall
Alfred Cortot, soloist.

Saturday, February 19 (Afternoon)
Symphony Concert for Young People Carnegie Hall
Erika Morini Aeolian Hall
Rubinstein Club Waldorf-Astoria Hotel
Squires, Laurie and Guidi, soloists.

Alfred Cortot David Mannes School

Saturday, February 19 (Evening)
Nina Tarasova and Arturo Bonucci Carnegie Hall

Sunday, February 20 (Afternoon)
New York Philharmonic Orchestra Carnegie Hall
Society of Friends of Music Aeolian Hall
Arthur Rubinstein and Paul Kochanski, soloists.

Martin Lisan Town Hall

Sunday, February 20 (Evening)
National Symphony Orchestra Carnegie Hall
Music League of the People's Institute Cooper Union

Rosa Raisa-Giacomo Rimini Hippodrome

Madison Square Garden Concert Madison Square Garden

Josef Rosenblatt and J. Piastro Borisoff, soloists.

Monday, February 21 (Afternoon)
Concert Benefit Fordham University Carnegie Hall
Giovanni Martinelli and Pietro Yon, soloists.

Monday, February 21 (Evening)
National Symphony Orchestra Carnegie Hall
Arthur Rubinstein, soloist.

Elshuco Trio Aeolian Hall

Tuesday, February 22 (Afternoon)
Benno Moiseiwitsch Carnegie Hall
Mina Elman Aeolian Hall

Tuesday, February 22 (Evening)
Carlo Sabatini Carnegie Hall
Edna Winston Aeolian Hall

Wednesday, February 23 (Afternoon)
National Symphony Orchestra Carnegie Hall
Arthur Rubinstein, soloist.

Wednesday, February 23 (Evening)
Mitnitzky Carnegie Hall

Thursday, February 24 (Afternoon)
National Symphony Orchestra Carnegie Hall
Samaroff-Stokowski-Beethoven Recital Aeolian Hall

Thursday, February 24 (Evening)
New York Philharmonic Orchestra Carnegie Hall
Fritz Kreisler, soloist.

Marguerite D'Alvarez Aeolian Hall

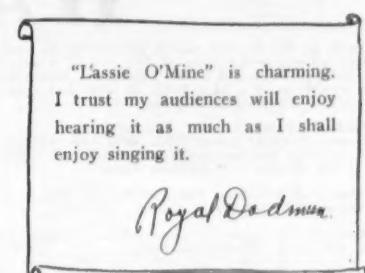


ROYAL DADMUN

Baritone

Sings
Lassie O'Mine

A Little Song Gem, which for
Beauty of Melody, Quaint-
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Simplicity cannot be sur-
passed.



"Lassie O'Mine" is charming.
I trust my audiences will enjoy
hearing it as much as I shall
enjoy singing it.

Royal DADMUN



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James Gibbon Huneker's Funeral

(Continued from page 23.)
rounded by a great quantity of the most beautiful floral
tributes.

The honorary pallbearers were Giulio Gatti-Casazza,
general manager of the Metropolitan opera company;

BOSTON

(Continued from page 30)

Rodolfo A. Fornari. Lectures on the history of music are given by John N. Burk, formerly assistant music critic of the Boston Transcript, and now a member of the Boston Symphony staff as publicity director. The teaching of composition, orchestration, counterpoint and fugue is divided between Mr. Jacchia and Bainbridge Crist, the well known American composer. Harmony and theory are taken care of by Albert W. Snow, Arthur Fiedler and Albert C. Sherman. One of the features of this admirable institution is a course of study designed to prepare talented singers for the operatic stage. This department is presided over by Agide Jacchia, who has had a rich experience as conductor of grand opera in both Europe and America, and who has just been re-engaged as conductor of the Boston Symphony "pop" concerts. Mr. Jacchia is assisted in operatic coaching by Mme. Ester Ferrabini and Alfred R. Frank.

A foreword to the unusually interesting catalogue issued by this institution reads as follows:

The persons who founded the Boston Conservatory of Music organized it because they realized the neglect of the government of the United States toward the development of education in music. Abroad, the founders have seen the national, indeed, the international benefits derived from the patronage of European Govern-

ments. In Europe, no matter how poor a government may be, it readily gives financial assistance to institutions of music in order that free instruction may be given to all applicants who prove themselves worthy.

The directors of the Boston Conservatory of Music will take the necessary steps to secure financial aid in this country, in order to maintain at least one school in America where the large number of young men and women who would study music if they could, may have an opportunity.

While awaiting the results of these efforts, the founders of the corporation known as the Boston Conservatory of Music stand ready to support the institution with all their moral and financial strength.

Beginning with the season of 1920-1921, they will give free instruction to those aspirants who show proof of particular talent for music and whose financial means will not permit of their spending the large amount of money necessary for a thorough musical education. To help such students, the directors have engaged the very best instructors for every branch of study—theoretical, vocal and instrumental—and, in the broad curriculum offered, they plan to educate Americans of talent so thoroughly that they will no longer seek education abroad; nor will America be obliged to continue to go to Europe for its musical leaders and its virtuosi.

The high standard of teaching maintained at this school, the steadily increasing enrollment, the number of scholarships already awarded and the hearty support of the press as manifested by editorials and special articles encourage the belief that the Boston Conservatory is well on the way to the realization of these splendid aims.

MUSICIANS ATTEND FUNERAL OF MAX ZACH.

Numerous musicians attended the funeral of Max W. Zach, the late conductor of the St. Louis Symphony Orchestra and a former member of the Boston Symphony, which was held at the Boston family home, 36 Atherton street, Roxbury, Mass., Rev. Arba J. Marsh, pastor of the Boylston Congregational Church, conducted the services. Those acting as pallbearers, most of them old Boston friends of Mr. Zach, were Carl Engel, Charles Martin Loeffler, Edward Burlingame Hill, Edward Ballantyne, Heinrich Gebhard, Henry Eichheim, E. R. Voigt and Arthur J. Gaines, manager of the St. Louis Orchestra.

Floral remembrances were sent by the Boston Symphony Orchestra, the St. Louis Symphony Orchestra, the Composers' Club of Boston and the St. Louis Musicians' Club. The body was taken to Forest Hills Cemetery.

The following tribute to Mr. Zach as man, musician and conductor was written by Philip Hale, the eminent critic of the Boston Herald:

Max Zach, who died at St. Louis last Thursday, was for many years prominent in the musical life of Boston. Born at Lemberg in 1864, he studied violin playing in Vienna with Jakob Gruen and theory and composition with Robert Fuchs and Franz Krenn. He was one of the young Viennese musicians brought to the Boston Symphony Orchestra by Mr. Gericke. Playing viola, after the arrival of Mr. Nikisch as conductor, he soon sat at the first desk with Mr. Svecenski. Later, he played solo viola in orchestral works, as when Strauss' "Don Quixote" was performed here for the first time. He was also the viola player of the Adamowski Quartet for some seasons, and was known to many as the conductor of the "Pop" concerts. After 1907 he was conductor of the St. Louis Symphony Orchestra; he worked indefatigably for musical righteousness in that city, zealous for superior quality of performance, introducing judiciously compositions of the modern and even the ultra-modern school; tactful, resolute and brave in the face of many discouragements. Interested in other arts and in the affairs of the world, he was an agreeable companion, expressing himself clearly and intelligently; often amusingly, for he had a keen sense of humor. Devoted to his profession, a musician of high ideals, he was a good citizen, a loyal friend.

MAIER AND WYMAN IN YOUNG PEOPLE'S RECITAL.

Saturday afternoon, February 5, in Jordan Hall, Guy Maier, the brilliant pianist, resumed his concerts for young people which were so successful last season. On this occasion the program was shared by Loraine Wyman, the charming disease and singer of folk songs. As usual, Mr. Maier had selected his pieces carefully, and spoke entertainingly about them. In detail they were as follows: "Oriental," Amani; "Will-o'-the-Wisp," Philipp; prelude, Scriabine; "Old Vienna," Godowsky; "The Whirling Doll," Dennee; "The Hurdy Gurdy Man," "A Ghost Story" and "The Punch and Judy Show," Goossens; "Funeral March for a Canary," Lord Berners; "The Crap Shooters' Dance," Eastwood Lane. Of these the most effective were the numbers by Amani, Scriabine, Goossens, Berners and Lane. Mr. Maier played with his customary skill, musical intelligence and sense of humor, the result producing keen interest and no little pleasure among the numerous children present.

Miss Wyman sang the following pieces: "L'Angelus," Vesper Song from Brittany, arr. by B. Doudouy; "Le Petit Bois D'Amour," child's song, arr. by Julien Tiersot; "Pierre et sa Mie," ballad from Greenoble, arr. by J.

Tiersot; "Le Cycle du vin," Song of the Vintage, arr. by H. Brockway; "Lord Lovel," ballad from England, arr. by C. Manley; "The Frog and the Mouse," Nursery Rhyme from England; "Heave Away," a sea-chantey, arr. by C. Sharp; "Lil' Boy," a modern sketch from the South. Like Mr. Maier, Miss Wyman spoke briefly and with interest about her songs. The deepest impression was made by "L'Angelus," "Le Cycle du vin," "Lord Lovel" and "Lil' Boy." Both artists stirred the enthusiasm of their hearers, and the program was duly lengthened.

CLEVELAND SYMPHONY RECEIVES CORDIAL WELCOME.

The Cleveland Symphony Orchestra, Nikolai Sokoloff conductor, played for the first time in Boston February 10, in Symphony Hall. Mr. Sokoloff was well recalled as a former violinist in the Boston Symphony Orchestra and as a pupil of Charles Loeffler, the composer. He began the concert with Rachmaninoff's introspective and songful symphony in E minor, grateful alike to players and conductor; and brought it to a close with Loeffler's highly imaginative and masterfully written "Pagan Poem" of the languishing mistress who regains her fugitive lover. Between these pieces stood Lalo's melodic music of infectious rhythm, the "Spanish" symphony for violin and orchestra, with Mishel Piastro as the soloist.

The Cleveland Orchestra is a well schooled band of young men, its youth pleasantly reflected in the spirit and enthusiasm of its playing. The choirs are well balanced, the strings full-toned, the woodwind and brasses praiseworthy. This orchestra plays with a satisfactory degree of precision and euphony but transparent clarity in phrasing and highly subtle shading are yet to be achieved. However, Mr. Sokoloff has succeeded in transmitting his own vigor, vitality and poetic spirit to his men. The result is invariably music of an essentially agreeable nature.

Mr. Piastro made a favorable impression on this occasion, revealing a warm, rich tone, technical skill and emotional appreciation, although the excellence of his performance was somewhat marred by a rather precarious orchestral accompaniment. Heinrich Gebhard, the distinguished composer-pianist, played the piano solo in Loeffler's composition, repeating the brilliant success which he has won with this piece in other cities. Conductor, orchestra, and soloists were vigorously applauded, and, after a magnificent performance of the "Pagan Poem," Mr. Loeffler, who was in the audience, had to rise again and again to ac-

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TOUR OF EASTERN STATES JUST COMPLETED
HAZEL MOORE

The interest of the program was heightened by the artistic work of Hazel Moore whose soprano voice is clear and of a wide range. Her coloratura was demonstrated in the *Titania* aria from "Mignon" making a fine impression on a large group of songs and singing an encore "Annie Laurie."—*Philadelphia Bulletin*.

At the Academy of Music, Miss Moore, a capable young artist, sang with much taste and displayed an excellent soprano voice, contributing materially to the enjoyment of the evening.—*Philadelphia Ledger*.

Hazel Moore, an interesting young artist, was effective and enjoyable in arias and songs.—*Philadelphia Record*.

Miss Moore gave pleasure in the aria from "Mignon"; her voice is high, clear and sweet.—*Washington Post*.

Of young artists heard in Baltimore Hazel Moore, soprano, has rarely been surpassed in rich natural endowments. A large and appreciative audience had the pleasure of hearing Miss Moore's splendid voice last evening at the Lyric.—*Baltimore Sun*, October 7, 1920.

Hazel Moore, who appeared last evening in concert at the Lyric theatre sang with simple grace and ease. While her voice is admirably suited to coloratura she was especially effective in *Gretchaninov's "Berceuse"*.—*Baltimore Star*.

Hazel Moore, soprano, demonstrated a beautiful tone quality, in her interpretation of "Caro Nome," the aria from "Rigoletto".—*The Berkshire County Eagle*, Pittsfield, Mass.

Hazel Moore sang Straus' "Voices of Spring" with a beauty and musical understanding which has made her work so noticeable in the last few years. She executed the difficult passages with surprising ease and produced a tone which was beautiful and artistic too.—*Daily Hampshire Gazette*, Northampton, Mass.

Hazel Moore, lyric soprano, proved so popular that she was compelled to respond to two encores, the audience refusing to be satisfied with her winning smile.

Miss Moore's "Caro Nome" from "Rigoletto" revealed a bright, clear lyric soprano, showing careful training.



Her singing of "The Last Rose of Summer" was free from affectation and showed anew the clarity and bird-like quality of her tones.—*Meriden Morning Record*, Meriden, Conn.

Hazel Moore, soprano soloist, pleased immensely with the aria, "Caro Nome," from "Rigoletto." As an encore she sang "The Last Rose of Summer." They were both artistically given and pleased her hearers very much.—*The Herald*, North Adams, Mass.

Miss Moore has an excellent voice of wide range and great flexibility and used it to advantage.—*The North Adams Evening Transcript*.

Placing in evidence a soprano voice of remarkable sweetness. Miss Moore sang the "Caro Nome" aria from "Rigoletto," and then, as encore, "Mother Machree."—*The Troy Record*.

She had an excellent voice and used it to the best advantage.—*The Troy Times*, Troy, N. Y.

Hazel Moore gave as an encore, "The Last Rose of Summer," with the accompaniment of fifty soldier-musicians, called forth several minutes of applause.—*The Knickerbocker Press*, Albany, N. Y.

Two vocal numbers by Miss Hazel Moore, one a florid air that gave fine opportunity for the flexibility of her voice and "The Last Rose of Summer."—*Waterbury American*, Waterbury, Conn.

Hazel Moore delighted the audience with soprano solos, her selections including "Caro Nome" aria from "Rigoletto."—*Waterbury Evening Democrat*, Waterbury, Conn.

Hazel Moore sang the "Caro Nome" aria from "Rigoletto" in a delightfully fresh lyric soprano, displaying flexibility and range. Her fine expression and feeling made her number very enjoyable.—*Waterbury Republican*, Waterbury, Conn.

Address: HAZEL MOORE, Secretary
4th Floor, Knabe Building New York City

knowledge the tribute of the audience and performers. An account of this concert would be incomplete without honorable mention for Albert Rey, who played the English horn, and for Alois, John and Charles Rhuby who played the three trumpets in the "Pagan Poem."

RUDOLPH GANZ OFFERS A RARE RECITAL TREAT.

Rudolph Ganz, pianist, gave one of the most pleasurable recitals of the season here Wednesday afternoon, February 9, in Jordan Hall. His program included: Bach's fantasia in C minor, Beethoven's sonata in A flat, four preludes of Debussy, miscellaneous items by Schubert, Weber, and Liszt, and two pieces of his own—a formidable list indeed, one well calculated to display his superb technical command of the piano and its possibilities, his extraordinary musical intelligence and the unusual refinement of his playing. Only from Mr. Padewski have we heard a more finished, a more impassioned, a more recreative performance of Chopin's sonata in B minor. However, it is exceedingly difficult to select the features of such playing as that to which Mr. Ganz treated his rapt listeners. The whole recital was a feature—one of the most enjoyable of this crowded musical season.

LUCILE DELCOURT GIVES PLEASURE.

Mme. Lucile Delcourt, the charming and talented harpist of the Boston Symphony Orchestra, made a favorable impression before a large audience at her début recital in this city Wednesday evening, February 9, in Jordan Hall. Mme. Delcourt was assisted by Anna Golden, the accomplished viola player, and Georges Laurent, the admirable solo flutist of the Boston Symphony Orchestra. The program was as follows: prelude and bournée, Bach; variations pastorales sur un Vieux Noël, Rousseau, for pedal harp; fantaisie Italienne, Nerini; "Lande" (dedicated to Mme. Delcourt), first performance in America, Schmitt; impromptu, Grovlez; impromptu caprice, Pierne; sonate, Debussy; Sarabande (first performance in America), Gaubert; "Feerie," Tournier, for pedal harp.

Mme. Delcourt's abilities have often been recognized in her work with the Symphony Orchestra. This recital served to emphasize the fact that this splendid musician is an accomplished a soloist as she is in ensemble work. Skill, taste and elegance characterized her interpretations. But, lacking the range of expression of other instruments, the harp invariably becomes monotonous. Nevertheless Mme. Delcourt's playing was hugely enjoyed by a large audience, the applause being enthusiastic after the excellent performance of Debussy's sonata, in which the well known abilities of Miss Golden and Mr. Laurent were pleasurable disclosed.

PHOEBE CROSBY SCORES SUCCESS.

Phoebe Crosby, soprano, returned to Boston for a second recital, Thursday evening, February 10, in Jordan Hall. Miss Crosby gave a fresh demonstration of her vocal and interpretative talents in an unchallenged program which comprised four songs by Paladilhe; old friends from Schubert, Schumann and Brahms; French pieces by Georges, Fourdrain, Chausson and Lalo, and songs by Palmer, Curran, Barnett, del Riego and Barbour.

Miss Crosby confirmed the impression which she made at her début appearance in this city last year. She has an agreeable voice of good range, and uses it with considerable skill. Although endowed with an undoubtedly dramatic nature, she does not invariably succeed in differentiating the moods of her pieces. However, there is unusual promise in her singing and she will go far. Miss Crosby's very attractive appearance and manner quite captivated her very large audience and she was warmly applauded. Walter Golde provided adequate accompaniments.

LARGE AUDIENCE ENJOYS ERNEST HUTCHESON'S PLAYING.

Ernest Hutcheson, pianist, gave much pleasure to a large audience at his recital, Friday evening, February 4, in Jordan Hall. Mr. Hutcheson displayed brilliant technical equipment, splendid musicianship, breadth of style and authority in an exacting program which included four of Busoni's arrangements of Bach's choral preludes; Beethoven's last sonata for piano, in C minor, op. 111; Chopin's fantasia and the pianist's own transcriptions of a burlesca and a caprice by Scarlatti, of the scherzo from Mendelssohn's music to "A Midsummer Night's Dream," and of Wagner's "Ride of the Valkyries."

The audience was very enthusiastic and Mr. Hutcheson lengthened his program accordingly. The outstanding features of this recital were Mr. Hutcheson's masterful playing of Busoni's transcription of Bach's "Rejoice, Dear Christians," and the pianist's own skilful arrangements from Mendelssohn and Wagner.

RAISA-RIMINI JOINT RECITAL.

The fifth concert of the Steinert Series at the Boston Opera House took place Sunday afternoon, February 5, with Rosa Raisa, dramatic soprano, and Giacomo Rimini, baritone, as the attraction. Mme. Raisa's numbers were: "De vieni non tardar," Mozart; "Danza Fanciulla," Durante; "Tacea la notte placida," Verdi; "Do not go, my love," Hageman; "Just you," Burleigh; "Tes yeux," Rabey; "Ave Maria" ("Otello"), Verdi; "Niet tolko tot kto snal," Tschaikowsky; "Kak nie bolno," Rachmaninoff; "Matushka galubuchka," Russian song; "Eli, Eli." Mr. Rimini sang: "Visione veneziana," Broggi; "Brindisi," Tirindelli; "Toreador Song" from "Carmen," Bizet. Together they were heard in a duet from Donizetti's "La Favorita."

The opulence of Mme. Raisa's voice and spirit, her evident sympathy with music and text, and her attractive personality excited the admiration of her listeners. Mr. Rimini again displayed his familiar qualities as singer and interpreter. Both singers were recalled and added generously to the program.

ALL-WAGNER PROGRAM AT SYMPHONY CONCERT.

One of the notable musical events of the season was the second concert of the Boston Symphony Orchestra for the benefit of its pension fund, Sunday afternoon, February 6, in Symphony Hall. The program, drawn entirely from the music of Wagner, attracted a capacity throng. The program in detail was as follows: Prelude to "Die Meistersinger," prelude to "Lohengrin," overture to "Tannhäuser" and Bacchale; "Ride of the Walküre;" prelude to the third act of "Tristan und Isolde;" excerpts from "Der Ring des Nibelungen;" "Siegfried's Passage to Brunnhilde's Rock;" "Morning Dawn" and "Siegfried's Rhine Journey" ("Gotterdamerung," prologue.)

This was the first time in four years that the local Wagnerians could hear a concert made up entirely of works by their favorite composer. The performance of the "Tannhäuser" (Continued on page 55)



Nina Tarasova

Singer of Russian Folk Songs and Ballads

Next New York Recital

(With LEO ORNSTEIN, Pianist)

CARNEGIE HALL
Saturday Evening, Feb. 19

Most Unusual Praise from Washington and Pittsburg

PITTSBURG STAR

Russian Contralto Proves Artist Of Rare Talents

From what I had read about Mme. Tarasova I was rather expecting to be entertained in an agreeable manner but I was not prepared to find her to be one of the most fascinating artists I have ever been privileged to hear, and early in the program I unconsciously capitulated to the charm of her art.

To begin with she possesses that prime requisite of a singer, a voice, and hers is a rich, warm contralto of the quality that caresses the ear. Besides she knows well how to use it with artistic effect. She also gratifies the visual sense and has one of the most remarkable faces I have ever seen. It is like soft clay in the hands

of a master sculptor, and is capable of registering apparently every degree of human emotion.

But it is the power of her personality that holds one enthralled. Her personality plus—and plus brains and musicianship. Her entire program was an exhibition of a high musical instinct refined by intelligence, culture and good taste. Picture a Muscovite edition of Sarah Bernhardt (instead of a naive Gallic impressionism, virile Russian realism), and with a gorgeous singing voice and you have Nina Tarasova, and then imagine such a person interpreting such dramatic and fervently poetic music as Russian folk songs and you have an

idea of what you missed if you were not there.

She is the kind of a person you would enjoy hearing read the Chinese dictionary backwards, which incidentally would be frontwards as we read.

Among her encores were two English songs, "Comin' Thru the Rye" and "Mama-Zucca's 'Big Brown Bear,'" and not even Scotch Mary Garden approximates Tarasova's captivating singing of Burn's familiar song.

Little Russian woman is a rare jewel and if regular concert goers realized what they missed they would demand her return. Tarasova would be a headliner on a concert course of top notchers.

WASHINGTON HERALD
RUSSIAN SINGER PLEASES AGAIN
Miss Tarasova's Personality Is Great Aid in Dramatic Offerings.

Every one of the songs that she presented was a miniature drama, tragic or gay, pastoral or sensuous, it was not merely great art, but it was the expression of an extraordinary natural gift. Tarasova has a personality that arouses enthusiasm. She is not merely a siren—she is an actress. So keen and bright is her intelligence and so sincere back of her interpretations, however, that it would not matter whether the artist had a voice or not. She would hold and sway or leave just the same.

Tarasova possesses a Rare Gift.

Tarasova possesses that rarest of all qualities—personality. From the top of her head to the soles of her feet the distance is not great, but every inch of it is crowded with life. The singer appeared in the picturesque and beautiful character costumes of her people; and her head of red, bobbed hair added to her attractive appearance. Her introductory remarks to several of the numbers were a pleasing feature of a most unusual program.

WASHINGTON EVENING STAR
Nina Tarasova Recital.

The one unique sensation of last year's musical season, as she probably will be of this, Nina Tarasova, the charming dramatic Russian singer, appeared in her second Washington recital at the National Theater yesterday afternoon, where a delighted audience was loth to part with her at its close. Tarasova is not as yet, as critics are wont to say, with an occasional falsetto note to vary the monotony of her song. She is essentially a consummate actress, and story is delivered in song and whose exquisite art she has a unique and attractive personality, a voice of commanding quality, rich, clear and beautiful, which she modulates with wonderful effect. But her voice is but a means to an end and that end is to enhance the effectiveness of her dramatic performances.

Nina Tarasova's charm defies analysis. The student of music in his innocent stage, the fat chaser and those who patronize the concert from social expediency will probably not appreciate the Russian singer at her real worth. She is, however, the rarest woman in many years—and the concert stage in many American concert audiences in making the statement.

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I SEE THAT—

Galli-Curci's Metropolitan contract is said to be for \$2,500 a performance. James Gibbons Huneker, noted critic of music, drama, art and literature, died on February 9. As the result of an equity suit brought against her by her two stepdaughters, Mrs. Oscar Hammerstein must pay them \$124,567. Jean De Reszke celebrated his seventy-first birthday on January 14. Harold Hurlbut discovered an Italian marquis in straightened circumstances and is teaching him to sing. Borgstrom's symphonic poem, "Tanken," is called the greatest production in Norwegian music since Sinding. The Goldman Concert Band will give forty-two concerts on the Green at Columbia University this summer. Marguerite d'Alvarez has been engaged for the Norfolk and Richmond May festivals. Mischa Levitzki will give two recitals in Honolulu en route to Australia. Guy Maier and Lee Pattison are already booked for Pittsburgh, Cleveland and Dayton for next season. Sasha Votichenko is preparing to give a series of tympanon recitals in Southern France. Florence McManus contemplates an operatic career. Beverwijk, the blind Dutch pianist, has won high praise for his playing both here and abroad. Lenora Sparkes traveled 5,000 miles in a fortnight to fill various concert dates. The London String Quartet will return to this country in November. Florence Macbeth will sing at the Lindsborg Festival. Joseph Schwarz, Eddy Brown, Mme. Baron-Fonariova and Edwin Hughes will be under the management of the Raoul Biais Concert Bureau next season. Percy Grainger goes to Europe the end of the season for recitals in Sweden, Norway, Denmark and Holland. The Letz Quartet will fill sixteen engagements during March. Lenora Sparkes will give a joint recital with Giovanni Martinelli in Memphis, March 15. Cyril Scott lectured at the MacDowell Club on "The Occult." Umberto Sorrentino sang at two concerts in Akron, Ohio, within three days. Desedirius d'Antalffy is the name of a Hungarian organist who has just arrived in New York. Dr. Charles Austin Connock expresses strong views on "humbug" vocal teachers. Marion Stavrosky sang seven arias and nine songs at her recital at the New York School of Music and Arts. Dr. Dickinson plays in two churches, a synagogue, and gives semi-weekly recitals and lectures. Violinist Prihoda scored a fine success at the Walker School, Simsbury, Conn. Mme. Schumann-Heink will give five concerts in the Imperial Theater of Tokio the middle of May.

Rachmaninoff has been elected a member of the Royal Academy of St. Cecilia at Rome. "Andrea Chenier" will be given for the first time at the Metropolitan on the afternoon of February 26. A program was given in Miami consisting of instrumental and vocal compositions by Grace Porterfield Polk. Henry J. Radoux has removed his managerial offices to 25 West Forty-second street, New York. Reinold Werrenrath caught an eighty-five pound, five-foot baracuda off the Florida coast. Ely Ney, the Dutch pianist, will tour America next season. Josef Rosenblatt will be under the management of the S. Hurok Musical Bureau in 1921-22. The fifth convention of the Nebraska Music Teachers' Association will be held in Fremont, April 11-13. A concert in memory of Gervase Elwes will be given on February 24 at the home of Mrs. Vincent Astor. Charles Marshall is under the management of Harrison & Harshbarger. Arthur Kraft's father is dead. The Lake View Musical Society is offering four prizes of \$100 and two of \$50 each. Bronislaw Huberman, the violinist, will tour America next season. Galli-Curci and Lhevinne raised over \$9,000 at a benefit concert for the Greenwich House Music School. It is reported that Gus Edwards is suing Orville Harrold for \$150,000. Marcella Craft will again sing with the Chicago Opera on its spring tour. The Philharmonic Orchestra, now on tour, will return to New York on February 19. The Philadelphia Operatic Society gave two fine performances of Sousa's "El Capitan." The All-Michigan Second Annual High School Music Contest is to be held on May 19 and 20. G. N.

Greta Masson "An Exceedingly Poetic Artist"

Especially enthusiastic about Greta Masson's recent recital in Toronto, Ont., was the critic for the monthly journal, *Musical Canada*, of last month. The review read as follows:

Greta Masson's program at first glance looked exotic. It contained but one or two familiar or even commonly human things, but she succeeded in creating half a dozen distinct atmospheres in which by a remarkable faculty of vocal illusion, no small degree of enchantment, fine intimate comprehension of each exacting number on the program and a beautifully flexible soprano voice full of sympathetic perception, she kept her audience in a state of charmed elevation. She sang with perfect ease, a list of selections most varied in dramatic and poetic content and in vocal coloring. She failed in none of them. The songs ranged from such pompously traditional arias as three of Handel's from his pretentious old operas, "Arianna," "Radamisto" and "Tolomes," to the "Indian Love Song" of Lieurene, three Russian tone-poemettes by the three most celebrated contemporary composers, one of Chausson, one of Szule, four poems from ancient Japanese set to modern music, Burmeister's "Persian Song" from the "Rubaiyat," and "At the Well," Tagore's poem set by Hageman.

None but an exceedingly poetic artist could have made such a superficially heterogeneous group of things resolve themselves into a little cycle of human interest with perfect unity. Greta Masson made an intimate literary study of her selections. One fancies she might have read them aloud over and over to get the subtle cadences suggested by the words themselves before trying them on

the melodies chosen by the composer to fit the case. This method is half a world removed from the average way of just using any old set of words that happens to be on the sheet to exploit the singer's mastery of "tone."

Every poem she gave was an individual gem of description and suggestion. Some of them were very delicious fragments; some mere musical phrases kaleidoscoped into varying colors by the voice and the piano. At times even the piano, deftly as it was persuaded by that always efficient accompanist Mrs. Blight, seemed a bit too obvious an instrument for such haunting cadences. Some of her songs needed a harp, or a lute or a spinet; some instrument almost as delicate as a zither.

Mrs. Masson's voice itself is of rather light timbre but of beautiful quality. She is able to create nuances in both tone and rhythm with the least possible apparent effort. Everything she does is pleasing, because it is never overdone. She never forces her voice, but allows it to slip gently and freely into the translation of speech into song. She is always sufficiently dramatic, whether in the light and airy comedy or in the more sombre tragedy. Now and then her voice runs into a contralto quality which is quite charming. Perhaps she began as a contralto. But it really doesn't matter. She sings her songs with a splendid artistry, a perfect understanding, and an easy unanimity with her audience with whom she is in perfect rapport.

One seldom hears a recital of more charming variety, performed with such excellent taste and discrimination, always with such perfect good humor and no sort of vocal pretentiousness whatever.

It is a pleasure to know that such a fine artist is Canadian by birth and at least part of her musical training. She was born in Oshawa, but is now living in New York. One to whom she owes much for her present accomplishments is Albert Cheney of Boston. She has done a good deal of oratorio and church work in Chicago and elsewhere, having lived in Chicago for a number of years.

Beatrice MacCue in Recital

On Monday evening, February 7, at the First Congregational Church, Jersey City, Beatrice MacCue, well known contralto, gave a delightful as well as artistic program before a large audience. Never was her voice in better condition, and her rich tones rang out clear and clear in the large church. Her numbers included "Jean Burleigh"; "My Homeland," Oley Speaks; "Voce di donna" ("La Gioconda"), Ponchielli, all of which were heartily received. Miss MacCue was assisted by the Lyric Male Quartet, and the accompanist was Emma Clark Bridge.

Zeppilli to Sing Nedda

Alice Zeppilli, who sang Micaela in "Carmen" with great success at the Manhattan Opera House with the Chicago Opera during the first week of the present season, has been secured by Mary Garden to sing the role of Nedda in "Pagliacci" next Saturday night. The cast will include, besides this artist, Titta Ruffo, Edward Johnson and Desire Defrere.

Coen Teaching and Coaching in New York

Lina Coen has returned to New York from a very successful concert tour with Marie Rappold. She is now located at 45 West Seventy-sixth street, where she has resumed her teaching and coaching.

Schwarz's Second Recital February 26

Joseph Schwarz, the Russian baritone, will give his second New York recital at Aeolian Hall on the afternoon of February 26. Mr. Schwarz is now under the management of the Raoul Biais Concert Bureau.



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CHICAGO

A Variety of Offerings at the Metropolitan

"Eugene Onegin" Opens the Week with Usual Brilliant Monday Night Audience—Brooklyn Hears "Cavalleria" and "Coq d'Or," Ponselle Scoring in the Former and Scotney in the Latter—Crimi a Fine Rodolfo, and Bori an Ideal Mimi in "Bohème"—Florence Easton Again Shines in "Mefistofele"—Other Roles Also Capably Handled—Hackett, Miriam, Peralta and Kubelik at Sunday Night Concert

"EUGENE ONEGIN," FEBRUARY 7.

Tschaikowsky's "Eugene Onegin" was presented in excellent style on February 7, with the following cast: Claudia Muzio, Flora Perini, Frances Ingram, Kathleen Howard, Giovanni Martinelli, Giuseppe De Luca, Adamo Didur, Angelo Bada, Millo Picco, Louis D'Angelo and Adam Leibmann.

The usual brilliant Monday audience attended the performance in full force, demonstrating its approval of the work of the artists throughout the evening. Artur Bodanzky conducted with his accustomed authority.

"CAVALIERA RUSTICANA" AND "LE COQ D'OR," FEBRUARY 8

"Cavalleria" and "Le Coq d'or" were performed at the Academy of Music, Brooklyn, Tuesday evening, February

8th, as a double offering. "Cavalleria" was ably presented by as brilliant a cast as could be assembled. Under the inspired direction of Moranoni, the orchestra played admirably. Rosa Ponselle is as characteristic a Santuzza as one could possibly expect. She carefully delineates the simple ruggedness of the peasant girl, almost to the point of histrionic brutality, and her glorious voice seems to rise to more brilliant heights with each performance. Gigli was the Turiddu and Danise was Alfio.

"Le Coq d'Or," with its humorous satire, made a strong contrast to the intensely dramatic story of "Cavalleria." The two casts, singers and pantomimists, worked together remarkably well, although the vocal music is written too high. Evelyn Scotney, as the Princess, presented a charming vocal characterization; her command of coloratura is unusual, and her voice fresh and beautiful in tone. Rosina Galli, as the dancing Princess, gave one of the most delightful performances of the operatic season. The cast was the usual one and Bamboschek conducted.

"MANON," FEBRUARY 9.

A really beautifully toned and pitched performance was that of the ever lovely Massenet opera, a masterpiece compared to the sketchy and unconvincing work which Puccini accomplished on the same theme. Geraldine Farrar is a picture of rare pulchritude as Manon and she acts the part with irresistible charm, diablerie and appeal. Vocally she has a few uncertain moments in spots where the music does not suit her capacities, but always her phrasing, style, and emotional colorings are flawless. Charles Hackett makes a dashing and ardent gallant of Des Grieux and quite fills the eye with his graceful bearing and very convincing acting. He sings his delightful airs with never failing fluency and elegance. The Lescut of Thomas Chalmers is a bluff and blustering impersonation, quite in the required vein, and the Chalmers baritone voice aided materially in the sum total of excellent singing tone during the evening. Paolo Ananias furnished capital comedy effects as Guillot. Mario Laurenti seemed a bit frightened as De Bretigny. Leon Rothier's Des Grieux père, a dignified and cavalierly piece of characterization, lifted that role to an unusually high plane of importance. Albert Wolff conducted.

"LA BOHÈME," FEBRUARY 10 (MATINEE).

At Thursday afternoon's special matinee at the Metropolitan, Puccini's "La Bohème," ever a favorite, drew a capacity house. In fact not a single standee could have been squeezed through the doors after the curtain went up. On the whole the performance was a delightful one with Crimi as Rodolfo; Bori, as Mimi; Scotti, Martino and Picco as the merry Marcello, Colline and Schaunard, and with Marie Tiffany singing Musetta for the first time. Miss Tiffany made an attractive, vivacious Musetta, singing her lines exceedingly well.

Miss Bori is quite one of the loveliest Mimos the writer has ever seen or heard. She is graceful and charming in appearance and she sang with tonal beauty and clarity, having a worthy associate in Mr. Crimi. Both artists scored in the first act and throughout the performance, for that matter. The role of Rodolfo is particularly suited to the tenor and he acquitted himself most creditably.

"MEFISTOFELE," FEBRUARY 10

On February 10, "Mefistofele" was repeated at the Metropolitan to a capacity house. The cast was practically the same as last time except that Florence Easton sang Elena, whereas Francesca Peralta made her debut in the role at the previous performance. Mme. Easton sang

charmingly as did Flora Perini as Pantalis. Frances Alda, as Margherita, did some beautiful singing and her acting in the garden scene of the second act was graceful and spirited. She was well received by the audience. The other member of the cast to whom credit must be given for his excellent impersonation is Jose Mardones, who, as Mefistofele, not only acted exceedingly well and sang effectively with his rich, sonorous voice, but made his characterization an outstanding feature of the performance. Gigli was again the Faust. Moranoni conducted, reading the score admirably.

"LOUISE," FEBRUARY 11.

Friday night it was "Louise" and Geraldine Farrar. What an actress the Metropolitan star is! This well known opera, not so popular as it ought to be, gives her many chances for a display of her talents and the soprano knows how to do it. And equally important was the singing and acting of Orville Harrold as Julien; the audience liked his work and showed it. Rothier as the father, and Louise Berat as the mother, performed their parts splendidly, and Diaz, as the Noctambulist and King of the Fools, did his bit to perfection. The cast, otherwise, was the same as before, including a long list of good voices and excellent talent. Wolff conducted.

"PAGLIACCI" AND "COQ D'OR" FEBRUARY 12 (MATINEE)

Charming Lucrezia Bori was the Nedda of the Saturday matinee "Pagliacci" and she had with her Martinelli, singing with his usual plenitude of voice, Amato repeating his characteristic Tonio, and Laurenti as an agreeable Silvio. Moranoni conducted. Following came "Coq d'Or," with the same cast as given at Brooklyn the previous Tuesday evening, except that Kathleen Howard replaced Louise Berat as Amelita. Vocal honors again went to Evelyn Scotney, who sang the difficult coloratura music of the Princess charmingly and with technical perfection. "Coq d'Or," delightful as it is, is sadly in need of thorough overhauling and rehearsing as far as the ensemble dancing goes. It is very sloppy and loose-ended as now presented. Bamboschek conducted.

"IL BARBIERE DE SIVIGLIA," FEBRUARY 12 (EVENING)

On Saturday evening, February 12, Rossini's opera was given at the Metropolitan, with a new Rosina in Cora Chase, the young American coloratura soprano, who made her debut recently. Miss Chase again made a favorable impression. She was in good voice and sang charmingly. Hers is a voice of fine quality which she uses with taste. She is graceful and her appearance charming. With time and more experience she will no doubt improve her acting. The audience liked the young artist and applauded her freely as it did Charles Hackett, the Almaviva. Mr. Hackett sang his part well and acted equally so. Mardones was the Basilio—a capable one—and others in the cast included Pompilio Malatesta, Reschiglion, Louise Berat and Audisio.

SUNDAY NIGHT CONCERT.

There were four soloists on the Metropolitan program Sunday night, who, in addition to the Opera House orchestra, most efficiently handled by Conductor Bamboschek, delighted the usual crowded house with a well arranged and thoroughly delightful program. The soloists were Jan Kubelik, the violinist, who, seemingly not in the best of form, nevertheless pleased with no uncertainty with his performance of the Mozart D major concerto, Sarasate's "Spanish Dance" and Wieniawski's "Souvenir de Moscou"; Frances Peralta, soprano, who sang the "Aida" aria—"Ritorna Vincitor"—so well that she had to give an encore; Alice Miriam, who substituted for Marion Telva, and in fine voice offered the Micaela aria from "Carmen" with decided success, also adding an encore; and finally Charles Hackett, who after his aria from "Don Giovanni"—"Il mio tesoro"—was obliged to sing again three times before the audience would desist in its applause. All the artists were in good voice and their individual success was well deserved.

Under Mr. Bamboschek's skilled baton the orchestra offered the Liszt second rhapsody and two Hungarian dances by Brahms.

Craft to Sing Again with Chicago Opera

When Marcella Craft sang Gilda to Titta Ruffo's Rigoletto in St. Paul when on tour with the Chicago Opera she achieved one of the finest successes of her career. Miss Craft does not claim to be a coloratura soprano, but her artistry, coupled with her versatility and experience in the operatic field, made it easy for her to share in the honors of the performance. Proof of her success is the announcement that she has again been engaged by the company to sing Gilda on its forthcoming spring tour, in company with Ruffo as Rigoletto and Bonci as the Duke.

Miss Craft will make the first appearances in this role at Pittsburgh on March 12 and in Cleveland on the 17th.

**I will not
overstate the artistry of
Estelle Liebling,
the soprano, for I have
no fantastic imaginings
about her.**

But I will
quote from the writings
of men who know, far better
than I, how to describe
such gifts as hers.

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WHAT THE PRESS SAID:

Laurence Leonard also is an artist in the interpretation of songs. His voice is rich and mellow in quality; his tones are excellently placed, with much resonance and color, and his mezzo-voce singing is exquisite. It would be difficult to say which were more charming, the French or English songs, all of which were sung with beautiful diction and artistic finish.—*Evening Star*, February 5.

Birgit Engell and Laurence Leonard gave at the National Theater yesterday afternoon one of the most enjoyable and worth-while concerts of the season.

Mr. Leonard has a magnificent voice of large range, and is master of it at all times. He studied at the same school as Graveure, but his voice is stronger, more robust, of better quality, and more resonant. It would be extremely hard to choose between his selections, as each reveals his wonderfully clear tones to perfection.

He thrills his audience with his dramatic work, and awakens their sympathy and understanding with his lighter songs. For his encores he sang "Top o' the Mornin'" and "Bless You," a delightful and beautiful song by Ivor Novello, not as yet published.—*Washington Times*, February 5.

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"LO! THE POOR COMPOSER"

(Continued from page 8)

America. The amount of worthless stuff that is published (and occasionally) performed is amazing.

Finally a word may be said as to the truly amazing distance which separates the good composition from the successful composition. The successful composition is often enough not "good" at all. To success but one element is necessary: beauty. The technic may be bad, the construction faulty, the development weak, the counterpoint false, yet success will seize upon the beauty of it and carry it along in spite of all its faults.

Then there is practicability. Many and many an American composition, I have examined has been full from end to end of beauty, yet was quite impracticable: too simple, too complex, too long, too short, too monotonous, too something-or-other, which withholds from it the success and popularity that is its due.

Lo! The poor American composer! Generally his failure arises from the fact that he strives to overreach himself. He casts longing eyes at the grand opera house, at the symphony orchestra, at the world renowned chamber music organization, at the great, internationally famous concert pianist, violinist or singer, yet possesses neither the technic nor the invention to command their notice.

The American composer gets exactly the treatment he deserves, if anything a little better treatment than he deserves. Because he is American he gets things published and performed and collects prize money for works whose merit deserves no such recognition. That they are stillborn goes without saying. Most of them never had any right to life at all.

Advice is cheap—therefore I give it away (no charge). My advice to every American composer is: self examination. Be yourself, not what you would like to be, but what you really are. If you have not wings to fly, walk; and if you cannot walk, crawl!

Klibansky-Cornish Reception

On February 6, Mr. and Mrs. Sergei Klibansky gave a reception in honor of Nellie C. Cornish, director of the Cornish School of Music in Seattle, Washington, who is spending a few weeks in the East. During the afternoon there were vocal numbers, all beautifully rendered. Lotta Madden, soprano, sang a group of French and a group of English songs, her full, clear voice having much color and brilliancy. As an encore she sang "The Sun Is in the Sky," a song full of joy, written recently by the gifted young composer, Mabel Besthoff. Ruth Pearcy sang a group of songs, revealing a lovely, rich contralto voice. Both were sympathetically accompanied by Louise Kepell. Two groups of songs in French and English were given by Betsy Lane Shepherd. The English group included "At the Well" (Hageman), "My Sanctuary" (LaForge), and "Rain" (Curran). She interpreted these most feelingly and expressively. Herbert Goode played very excellent

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accompaniments. Among the guests were included Mr. and Mrs. Oumiros, Dr. and Mrs. Elsenheimer, Kate Chittenden, Mr. and Mrs. Leroy Tebbs, Mr. and Mrs. Louis Koemmenich, Mr. Illingworth, Mr. and Mrs. Granberry, Mrs. Martin and Mrs. Eva (from Tacoma, Washington), Sam Lamberson, Walter Golde, Charles Bauer, Mr. Tass, Mr. Shea, Mrs. Besthoff, Mabel Besthoff, Mr. and Mrs. Mowrey and Elsa Diemer, a soprano pupil of Mr. Klibansky, who is singing with the Chicago Opera.

MIAMI APPLAUDS**SCHUMANN-HEINK**

Singer Royally Entertained—Program of Polk Compositions—Notes

Miami, Fla., January 20, 1921.—Mme. Schumann-Heink arrived several days ahead of the date of her first concert in Miami in order to rest a little and enjoy the fine climate. Although California seems to be her favorite State, the famous diva had many fine things to say about Florida. The Hon. and Mrs. William Jennings Bryan entertained her with automobile drives, Grace Porterfield Polk was attentive to the entire party which was composed of Mme. Schumann-Heink, Katherine Morgan, accompanist, and George Morgan, baritone, who assisted on the program, and whose superb singing and fine stage presence won the hearts of the audience. Mme. Schumann-Heink spent Sunday at "Harmonia," the lovely home of Mrs. Polk. Long before the date of the concert every seat was sold, and on the night of the event about 500 people tried to get standing room. After each of Schumann-Heink's numbers, her admirers begged for more, and the singer was especially gracious and responded many times. A tremendous ovation was accorded her at the close of the program, the audience rising and waving handkerchiefs and shouting her name again and again. Ernest Philpitt received full appreciation from the entire community for bringing her to Miami.

POLK COMPOSITION PROGRAM.

A beautiful tribute was paid Grace Porterfield Polk when the Polk Music Club, assisted by the Eunice Martin Music Club and by the Children's Music Club, gave a program in the Woman's Club which consisted of instrumental and vocal compositions by Grace Porterfield Polk. Those who participated in the program were: Helen Wilson, Kathryn Thompson, Hannah Law, Mary Ruth Scruggs, Florence Brunton, Alice Sears, Virginia Nimmie, Thelma Peterson, Ann Bolles, Aline Huck, Nathalie Briga, Leona Dreisbach, Alexine Peeples, Trilla Bazemore, Eunice



A FRIENDLY QUARTET IN FLORIDA. Kathryn Hoffman, accompanist for Mme. Schumann-Heink; Grace Porterfield Polk, who entertained Mme. Schumann-Heink during her recent visit to Miami; the diva herself; and George Morgan, baritone, "snapped" at "Harmonia," the residence of Mrs. Polk on Biscayne Bay.

Martin and Martha Bastian. Corrine Faudel played the accompaniments in excellent style and with necessary sympathy.

NOTES.

Georgiana Baile was the accomplished pianist at the Pan-Hellenic Musical tea given at the home of Dorothy Dean. Miss Baile graduated from Brenau last June. She charmed with her interpretations of Chopin and Liszt numbers. Others who took part in the program were Mrs. Erwin Wakefield, soprano; Mrs. Twain Michelson, violinist, and Mrs. Carl Mayer.

A costume recital was presented at the Florida Conservatory of Music and Art by the pupils. The program was furnished by Ralph Hendry, Branch Hendry, Louise Rimm, Madeline Lynch, Harry Kremer, and Evelyn Plagman.

Undoubtedly one of the best concerts given in the School Auditorium took place when Arthur Pryor's famous band combined with the Miami "Y" singers and offered a unique program before a capacity house. Margaret Travers, soprano, sang beautifully "Il Bacio," by Arditi, and responded to encores. Anna Van Gerow sang "The Lord is My Shepherd," Liddell, and "How Beautiful Upon the Mountains," Harker, at the Congregational Church, Miami Beach.

The Miami Music Club program drew a large audience to the White Temple, when Leona Dreisbach and Mrs. Carl Mayer were hostesses. M. W. Hamilton, cornetist from Pryor's Band, was the visiting artist, and on the program were Mrs. Shelley Porter, Ruby Showers Baker, Mrs. Sproule-Baker, Mrs. Russell Putnam and Mrs. H. G. Wheeler.

L. B. S.

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(Signed) Leo Sowerby.

NEW YORK CONCERTS

(Continued from page 31)

Morini made no less of it than a distinguished and adult male violinist who played it a few weeks ago, but it will not sound like anything worth while, no matter who plays it. The Corelli-Tartini-Kreisler variations were played with splendid vigor and right in tune—no small feat—and there was life in the Zarzycki mazurka. Personally we could go for the rest of our life without ever listening again to a Mozart violin adagio. Miss Morini played her's cleanly. To end with there was a finely finished performance of the familiar introduction and rondo capriccioso of Saint-Saëns. It is in works such as these, in which the bravura passages, although difficult technically, really have something musical to say, that the young girl is at her best. It was a masterly performance.

Needless to say there was great enthusiasm and numerous extra numbers. The violinist's sister, Alice Morini, accompanied sympathetically. Erika Morini should seek advice in the arrangement of her programs. The groups of smaller pieces were neither well selected nor well balanced. But that she stands among the very foremost violin players of the day is not to be doubted.

New York Philharmonic Orchestra and Saint Cecilia Club

The 147th concert of the Philharmonic Society of New York, at Carnegie Hall, February 11, won flattering ap-

plause for the excellent singing of Victor Harris' Saint Cecilia Club, (there were forty women's voices) of the "Spinning Song" from Wagner's opera "The Flying Dutchman." Three times the applause broke forth from the large audience, with no mistaking that it was for anything but this singing, in which Mrs. J. Graham Sullivan sang the alto's (Mary's) short solo part. This chorus also collaborated in the performance of Liszt's "Divine Comedy," singing the closing Latin chorus with surprising tonal volume, Mrs. John Hilton Land giving the brief solo with free-flowing and rich soprano voice.

Strauss' tone-poem, "Death and Transfiguration," was gloriously played, the well known quality of the thirty violins piercing the atmosphere with their singing tones. With fresh memories of that arch-Wagner specialist, Willem Mengelberg, and his conducting of the prelude to "The Mastersingers" in the same hall only a week previously, it is a fact that Mr. Stransky held attention just the same; this music "goes" with everybody.

Dan Jones, Pianist

On Friday evening, February 11, Dan Jones, a pianist from St. Louis who has appeared here before when he made a favorable impression, gave another recital at Aeolian Hall before a good sized audience. Mr. Jones' program included four numbers, the Brahms variations and fugue on a theme from Handel, the Beethoven sonata, op. 57, the Schumann "Kreisleriana" and Liszt's "Après une Lecture du Dante." At the outset of the program, Mr. Jones did not play as well as he did later on, for there were many slips and blurs, and his rhythm was not of the best. However, on the other hand in his Schumann there was much poetry and musical charm and he seemed to please his hearers.

FEBRUARY 12

Alfred Cortot, Pianist

The second of a series of piano recitals by Alfred Cortot was given in the concert hall of the David Mannes Music School, 157 East 74th street, New York, on Saturday afternoon, February 12, and was well attended. Mr. Cortot chose a Schumann program comprising "Etudes Symphoniques," "Scenes From Childhood" and "Carnaval." His performance, as always, disclosed sincerity and musicianship which won the admiration of his interested listeners.

In featuring this series of recitals, Mr. and Mrs. Mannes not only benefit the advanced students of the David Mannes Music School, but also a large number of interested music lovers who delight in hearing so sterling an artist as Mr. Cortot in intimate surroundings.

The third recital will be given on Saturday afternoon, February 19, when Mr. Cortot will be heard in compositions by César Franck, Debussy and Liszt.

Joan Manén, Violinist

Joan Manén, Spanish violinist, gave a delightful recital in the Town Hall on Saturday evening, February 12. Mr. Manén, who was in excellent form, again demonstrated that he is a master of the violin. He played with a re-

pose and refinement which can only be expected from a well tried artist. His program contained "Scotch Fantasy," Bruch; "Devil's Trill," Tartini-Manén; "I Palpiti," Paganini-Manén; Sarabande and double (for violin alone), Bach; "Gavotte," Martini-Manén; "Budjely," Mana-Zucca, and "Jota Navarra," Sarasate.

He received sincere and spontaneous applause for his finished work. The beautiful tone and exquisite phrasing of the soloist was frequently overpowered by Willie Schaeffer, who acted as accompanist. Mana-Zucca's "Budjely" proved to be an effective violin number and had to be repeated.

Ernest Hutcheson, Pianist

Ernest Hutcheson played an all-Chopin program at Aeolian Hall on February 12 before an audience that filled every inch of available space and manifested its pleasure by prolonged and hearty applause. It was a triumph for Chopin as well as for Hutcheson and a striking commentary on "modernism," for, though an occasional new piece finds favor with the public, the majority certainly still likes the old things best.

Mr. Hutcheson's program consisted of the ballade in G minor, nocturnes in F, D flat and C sharp minor, two mazurkas, three preludes, five studies from op. 25, and the scherzo in B flat minor. In his interpretations he achieved a deep poetic intensity as well as force and passion. The whole recital was a rare exhibition of fine pianism.

Mabel Garrison, Soprano

Mabel Garrison, soprano of the Metropolitan Opera Company, was heard in her annual song recital at Carnegie Hall on Saturday afternoon, February 12, by a large and appreciative audience. Miss Garrison proved from the outset of her well chosen program that she was in good voice and her singing throughout the afternoon afforded much pleasure to her hearers.

Opening with the Veracini pastore, she revealed proper style and depth of feeling, while in the Bach "My Spirit Was in Heaviness," from the twenty-first cantata, given to oboe obligato by F. de Angelis, Miss Garrison displayed the lovely quality of her fresh, sweet voice to marked effect. "O Zitter Nicht," from Mozart's "Zauberflöte," aroused admiration, for it was charmingly rendered. The florid passages were well sung and there was pleasant clarity to her singing.

The second group consisted of "Nacht und Träume" and "Die Forelle," by Schubert, "Ein Wanderer" and "Das Mädchen Spricht," by Brahms, the latter having to be repeated, and "Wer hat dies Liedlein erdacht?" by Gustav Mahler. Each and every one of these could have been repeated. Miss Garrison brought tonal beauty and the correct mood into them and her audience manifested its approval in a demonstrative manner.

Other numbers on the program included songs by Josten, Moret, Debussy, Fourdrain, Saint-Saëns, Wolfe, Bachau, Ganz and Hageman. As a concert singer, Miss Garrison ranks among the best for she is a mistress of technicalities and a skilful song interpreter. Her own personal charm adds considerably to the general pleasure of listening to her. George Siemann, the singer's husband, furnished sympathetic accompaniments at the piano.

Johanne-Margrethe Somme and Erik Bye

Johanne Margrethe Somme, pianist, and Erik Bye, baritone, with Umberto Martucci as their capable accompanist, gave a joint recital at Aeolian Hall, February 12, under the auspices of the American-Scandinavian Foundation. There was a very large audience present which applauded enthusiastically each of the numbers given, even insisting on many encores. Mr. Bye opened the program with a "Rigoletto" aria which at once gave his hearers a splendid opportunity to judge his voice. He pleased, and deservedly so, for his is a voice of wide range and excellent quality. In his two Swedish groups that followed later he displayed real artistry in his interpretations, although, not being Swedish, the writer could not understand a word.

Johanne Margrethe Somme is an excellent technician and created much enjoyment by her performance of Grieg's ballade and a group made up of numbers by Debussy, Juon and Chopin.

FEBRUARY 13

Christine Langenan and Duci De Kerekjarto

A joint recital by Christine Langenan, soprano, and Duci De Kerekjarto, violinist, attracted a large Sunday night audience to the Lexington Theater on February 13. Duci De Kerekjarto appeared first, playing the "Devil's Trill" sonata of Tartini with his own cadenza, and later contributing a group of shorter numbers which included a dainty little thing of his own, "The Child's Dream," that was received with special favor. His final number was the G string variations of Paganini on a theme from Rossini's "Moses." As usual he made a particular hit with some Sarabates numbers, which he delivers with inimitable rhythmic verse and which invariably lead the audience to demand repetitions and extra numbers. His performance of the incredibly difficult Paganini number is astounding. No violinist of today excels him in the ease of disposing with technical difficulties. His success with the public was—as is invariably the case with him—enormous.

Mme. Langenan also pleased her audience greatly. Beginning with a group of French and Russian songs, sung in the original languages, she sang Senta's ballade

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from the "Flying Dutchman" with energy and dramatic expression, following it with Cadman's attractive "Spring Song" from "Shanewis," and ending with a group of German lieder, among which Franz's "Mädchen mit dem roten Mündchen" and the Schumann "Frühlingsnacht" were particularly well received. Mme. Langhan was in excellent voice and sang throughout with that musical penetration and expression which is always characteristic of her work and which were particularly to be remarked in Rachmaninoff's "Floods of Spring," that won her an immediate encore. Francis Moore accompanied both artists sympathetically.

Paul Reimers, Tenor

Singing with ease, refined art, with controlled emotional expression and clear enunciation, Paul Reimers' second song recital at the Princess Theater found the hall filled Sunday evening, February 13, as was the case with his recital of a month previous. His fluent technic in light passages is especially admirable, and his articulation in four languages always admirably distinct. So much was Bruneau's "Chanson a danse" liked that it was repeated, as was the case with Wolf's "Elfenlied." "Le Passant," by Hue, was likewise followed by an encore, in French, and Mr. Reimers' singing of Schubert's "Der Musensohn" showed his high sympathy for the German Lied. So long continued was the applause that he followed it with Strauss' "Morgen." Of the folk songs, all sung in their original languages, "Das Mühlrad" was re-demanded, and "Linda Mia" (Spanish), was much enjoyed. As a singer of utmost refinement, excelling in Lieder and characterization of the intimate in song, Mr. Reimers stands pre-eminent.

Frederic Warren Ballad Concert

The third Frederic Warren Ballad Concert of this season was given before an audience of large size on Sunday afternoon, February 13, in the Longacre Theater. These concerts are continually gaining in popularity which is disclosed by the increased attendance.

Mr. Warren has evidently hit upon the general demands of the metropolitan public in offering programs of a pleasing character, interpreted by artists of recognized ability. The five artists who appeared at this concert were: Olga Warren, coloratura soprano; Elizabeth Lennox, contralto; Loraine Wyman, soprano; Cornelius Van Vliet, cello, and Thomas McGranahan, tenor.

Mr. Van Vliet opened the program with a group of three cello solos: "Sarabande," Leclair; German dance, Mozart, and "Gavotte," Meline, to which he added an encore a bourree (for cello only), by Bach. He later played Adagio, Schumann; "Serenade and Fujarka," Neruda, and "Polonaise Fantastique," Jeral. This group likewise gained approval for the artist was recalled many times. His second encore was Kemp's "Andalusian Serenade."

Miss Lennox sang charmingly two groups, comprising the aria from "Iphigénie," Gluck; "The First Primrose," Grieg; "On Sunday Morning," Brahms; "The Faltering Dusk," Kramer; "The Promised Land," arranged by Francis Moore, and "My Love is a Muleteer," di Nogero,

and as an encore she gave "No Candle, No Fire," arranged by Liza Lehmann.

Olga Warren, originally scheduled to sing at the second of this series of concerts, made a decidedly favorable impression singing "Broken Threads," Forsyth; "The Fisher Boy," Liszt; "Nymphs and Fauns," Bemberg; "O Lovely Rose," MacDowell, and "Villanelle," Sibella. Mme. Warren's voice is one of uncommon purity and sweetness; she was recalled many times, and finally gave an English ballad as encore.

Thomas McGranahan sang two groups, and Loraine Wyman rendered her folk songs in costume. The accompanists were Meta Schumann, Ruth Emerson and Francis Moore.

Cleveland Symphony Orchestra: Ruffo and Piastrò, Soloists

There was a tremendous crowd in the Hippodrome on Sunday evening, February 13, to listen to the Cleveland Symphony Orchestra, Nikolai Sokoloff conductor, on its first visit to New York, with Titta Ruffo and Mishel Piastrò as soloists. The orchestral numbers of the program were the Tchaikowsky "Pathetic" symphony and the prelude to "Die Meistersinger." The huge auditorium of the Hippodrome affords no fair opportunity to judge of fineness and nicety in the playing of an orchestra. It must be said that, under the circumstances, the Cleveland Symphony did itself proud. Sokoloff, who gave a colorful and interesting reading of the symphony, appears to have welded his men in two short seasons into an orchestra that is already well on its way to rank with the other symphony orchestras of America. As stated, it was almost impossible to judge of the excellence of individual choirs, but there was precision and exactitude in the playing; there appeared to be some excellent first desks, and there was a genuine spirit of the best music-making. The martial third movement of the symphony, heard to more advantage in the great space, was brilliantly played and there was a fine spirit in the "Meistersinger" prelude. In the face of all sorts of odds, the orchestra made a capital impression and its return under more favorable circumstances will be eagerly awaited. Sokoloff is a conductor of distinct ability, which is not news in the strict sense of the word, for he proved that here two years ago. He has done fine work in bringing his orchestra so quickly to its present state of excellence and in a season or two will have a band to compare with any in the country.

Mishel Piastrò played the Tchaikowsky concerto. It has been done here often enough this winter, but nobody

has done it better. As a violinist of the most solid attainments and a musician par excellence, he appeals more and more as one hears him oftener. His success was great and he added two short pieces with piano. Sokoloff led the orchestral part with the fine sympathy which one violinist has for another.

Ruffo was in fine voice—and that means a great deal in his case. He sang first the serenade from "Don Giovanni" and later the Brindisi from "Hamlet," not to mention encores too numerous to list here. After his numbers there was a frenetic outburst of applause and cheers and yells and whistling such as one rarely hears in New York.

The program was altogether too long, which was not the fault of Nikolai Sokoloff, who, with his men, was hired to come and play just what they did play.

New York Symphony Orchestra; Frieda Hempel, Soloist

Frieda Hempel was the soloist at the New York Symphony Orchestra matinee concert February 13, and won quite an ovation with her beautiful singing of "Sweet Bird," from "L'Allegro ed il Penseroso" (Handel), and the air from "Ernani" (Verdi). In splendid voice, she fairly thrilled the large audience with her exquisite interpretations. Conductor Damrosch and his men aided in no little way in making the numbers thoroughly complete artistically.

The orchestra gave a splendid reading of Gluck's "Iphigenia in Aulis," the Grieg "Peer Gynt" suite, Massenet's "Scenes Pittoresque" and the "Scheherazade" by Rimsky-Korsakoff.

Philharmonic Orchestra; Hadley, Conductor, and Percy Grainger, Soloist

The New York Philharmonic Orchestra again delighted a large audience at Carnegie Hall, February 13, with a program replete with favorites and all excellently presented under Associate Conductor Hadley's skilled leadership. Mr. Hadley once more proved his right to be classed with

(Continued on page 44.)

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for men's voices, by Marshall Kernochan

SONG OF THE HUNTSMEN
Part Song for Men's Voices

RICHARD HOVEY MARSHALL KERNOCHEAN Op. 1

Allegro con brio

TENOR I: *Tan-ta-ri-ri-*
TENOR II: *Tan-ta-ri-ri-*
BASS I: *Tan-ta-ri-ri-*
BASS II: *Tan-ta-ri-ri-*

Allegro con brio
(For rehearsal only)
TENOR I: *Who would stay in - door, in - door, Who the -*
TENOR II: *Who would stay in - door, in - door, Who the -*
BASS I: *Who would stay in - door, in - door, Who the -*
BASS II: *Who would stay in - door, in - door, Who the -*

PIANO

Ditson's have issued this 8-page octavo part song for men's voices by Marshall Kernochan, the foregoing being a reproduction of the first page. As is evident, it moves along with brightness, a genuine hunting chorus, the lyric being by the author of the (more or less) obsolete "Stein Song," Richard Hovey, who died in 1902. The vigor of the opening melody is succeeded by a second stanza in C minor, in which the poet says:

And the priest shall say benison,
And we shall ha' venison,
When we come home again.

Right here the composer has introduced churchly chords, of telling effect, being a succession of fifths in the two bass parts. It moves on brighter to the words "He'll be a stranger to the mere thrill of danger, and the joy of the open air." A return to the original melody, with climax on "up and away" on the tone A flat, first tenor, and the very taking chorus ends most effectively, with breadth and brilliancy. The first tenor goes to high G and A flat, and the low bass down to G and E flat, making the work thoroughly practical, not difficult to sing. Arthur Woodruff, Arthur Mees, Louis Koemmenich and other conductors of male choruses should get busy and produce this song.



RUTH CLUG,
Pianist, who will give her next recital at Aeolian Hall, Monday afternoon, February 28. (© Underwood & Underwood.)



MARGARET MATZENAUER,

"She of the soul stirring voice and the luminous, likable personality." The statuesque *Isolde* on the left is really Mme. Matzenauer, who has become an ardent advocate of the theory of "eat and grow thin." On the right is the way one might possibly meet the diva at an evening affair, where her beauty and charm never fail to make her a focal figure. (Photos © Mishkin.)



ADELAIDE FISCHER,
"Snapped" outside the Brooklyn Academy of Music on the day of her appearance there. She was welcomed by a sold-out house and there were many standees.



© Mishkin.

A MUSICAL FAMILY.
Two sisters of a musical family — Margaret Romaine, of the Metropolitan Opera Company, and Eleanor Dawn, who is playing in A. H. Woods' production of "Ladies Night!" Nannie Tout (who has kept the family name), also a "musical member," has recently returned to this country from Italy where she has had considerable success in operatic work. There is still another sister named Hazel Dawn, who has appeared on the stage. Margaret Romaine is pictured at the left and Eleanor Dawn at the right.



HELEN AND MARJORIE.

These are not two snapshots of the same young lady; nor are they even twins. They are, however, sisters who look very much alike. Marjorie is the energetic one with the golf stick, Helen the studious one. Their name is Lewis and they are the daughters of Earl Lewis, treasurer and genial presiding genius of the Metropolitan Opera Company box office.



LISBET HOFFMANN,

Pianist and instructor at the Ethel Walker School, Simsbury, Conn., where there is a flourishing music club; they had Prihoda as soloist only last week. Miss Hoffmann is also head of the Woodstock Trio (piano, violin and cello), and her annual appearances in Aeolian Hall and Carnegie Hall, New York, prove her superior pianistic ability.



ROSA RAISA,
Who scored another success as Malicella in "The Jewels of the Madonna" and as Desdemona in "Otello."
(Maurice Goldberg photo.)



JOSEPH LHEVINNE,
The pianist, who will be on tour constantly from now until his New York recital at Carnegie Hall on April 2, when he will play a new suite by Rachmaninoff for the first time, with Mrs. Lhevinne at the second piano. After New York the pianist will go to Mexico for concerts until May 15, and the end of June he commences his summer teaching at the American Conservatory in Chicago. His re-engagements for 1921-22 are many, and in addition to filling these dates he already is booked for ten concerts in Texas. The greater part of this season has been spent on the Pacific Coast, where the pianist is a great favorite.



AMONG THE RECENT BRIDES—
As everyone knows, is Galli-Curci, who is shown in this interesting snapshot with her husband, Homer Samuels, and their two pets.



JENCIE CALLOWAY-JOHN,
Soprano, whose New York recital, last season and this, was so successful that she has been asked to give another one. However, Mme. John will not do so before the early part of next season when she will again be heard in one of her skilfully constructed programs. One of the New York critics stated that her beautiful voice was at its best in the songs of the old school which present the greatest difficulties.
(Rochlitz studio photo.)



ANNE GREENWAY,
Soprano pupil of Mrs. Frederick Snyder, who is one of the leading singers in Ed Wynn's "Carnival."
(Photo by Moffett.)



REINALD WERRENRATH AND A FEW OF THE FISH
Caught off Florida's coast (at Miami Beach). Mr. Werrenrath boasts of having battled with the eighty-five pound, five-foot baracuda and, as the picture shows, proved the conqueror. It is the five-foot specimen in the center. This picture was taken recently at Miami Beach, where a number of prominent artists, authors, composers, etc., were guests of Carl Fisher, who has just completed "The Flamingo" on the shores of fair Florida, the mural decorations of which were executed by Mr. Puerto from natural studies photographed by him on a recent trip to that shore of Roseland Birds. A concert by Mr. Werrenrath was the occasion of the formal opening of the hotel.



IDA GEER WELLER,
The mezzo-contralto, who was well received on the occasion of her appearance at the Greenwich Village Theater on January 16. The following day the New York Morning Telegraph had this to say in regard to her part in the program: "Miss Weller's voice of beautiful, rich quality was never heard to more advantage than in the selections she chose for this occasion, particularly in 'Care Selve,' by Handel, with its sustained tones and lovely legato. 'Lorraine, Lorraine, Lorree,' by Spross, a request number, brought her artistry to a high light."

CHICAGO OPERA

(Continued from page 5.)

tan on Saturday afternoon, February 12. The latter gave an admirable reading of the lovely score, while the well known singer and impresario and her French associate, Mr. Muratore, were both in fine fettle and pleased the large audience. Baklanoff was satisfactory as Colonna, while the smaller parts were handled by Cotreuil, Paillard, Niclouay, Contesso and Defrere.

"OTHELLO," FEBRUARY 12, (EVENING.)

Verdi's "Othello" was repeated on Saturday evening, February 12, at the Manhattan with the same cast. Rosa Raisa was superb in the role of Desdemona. The music lies well within her voice and she sang beautifully. Her acting was impressive and added to the skillful impersonation. Ruffo, as Iago, also repeated his commendable con-



CHARLES MARSHALL,
Tenor of the Chicago Opera.

ception of the part, his powerful, rich voice arousing his admirers to heights of enthusiasm. These two artists had a worthy associate in Charles Marshall, the young American tenor, who has so suddenly come into prominence, through his fine singing and remarkably clever handling of the role of the Moor. Mr. Marshall possesses an exceptional voice, which is enhanced by his usage of it, for he sings with taste and makes the most of every effect. He scored and received his share of the large audience's favor.

Others in the cast included Maria Claessens as Emilia, Oliviero as Cassio, Jose Mojica as Roderigo. Cimini conducted.

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our opera afternoons," said President Von Klenner at the February 10 meeting of the National Opera Club of America in the Astor Gallery of the Waldorf-Astoria Hotel. "We even have to buy their scores," she said, all this being apropos of opera matters in America. The reasons for this are evident to those who are posted, and others will not be interested. She paid a fitting tribute to Huneker (musical and art critic who died the evening previous), "but for whom, I may not have been here at this moment," said she. She announced a party by the National Opera Club Choral, to occur March 7; told of the grand total obtained by her through the club of \$2,500 for mid-European children; Mrs. J. W. Loeb called attention to the coming card party of February 18, and the president said a very great surprise was in store for the club, which she would duly announce. A grand opera will be presented soon, as is the annual custom, and incidentally it was learned that Mme. von Klenner was called to give a talk on "Carmen" by the Century Theater Club, Mrs. Axel Ihlseng, president, on February 11. Business matters over, Leah Leaska, a young woman with some fine, luminous soprano tones, sang "Vissi d'arte." The power and quality of her high G was noted, as was the true expression in the "Ave Maria" from Verdi's "Othello." She united with baritone Lemuel Kilby in the duet "Legeres Hirondelles," from Thomas' "Mignon," and this was prettily sung, Beatrice Moore Bergman at the piano. Mr. Kilby sang the drinking song from Thomas' "Hamlet" with many style and fresh delivery, following it with two encores, namely, "O Sole mio" and an American ballad, in which his clear enunciation and vocal quality made effect. Carl Figue gave a talk full of information and strong points on "Shakespeare in Opera," with humorous allusions, and showing complete knowledge of the various operas based on Shakespearean plays. He played these selections, and added greatly to the interesting program.

An honored guest was Bessie Forman Bevitt, formerly of Oklahoma, now of Rome, N. Y., a member of the Guild of Organists, and distant member of the National Opera Club.

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The MUSICAL COURIER is in receipt of the following letters, which are self explanatory:

Jackson, Mich., February 8, 1921.

Editor Musical Courier:

Not long ago I wrote to Mr. Claxton concerning the fact that no mention was being made of Music in School Life. His reply was so good I'm sending you a copy that you may see his opinion of music.

I'm always thanking you for the MUSICAL COURIER and the splendid service you render music and musicians.

(Signed) REBEKAH ELLISON JOHNSTON.

The commissioner's letter follows:

DEPARTMENT OF THE INTERIOR,
BUREAU OF EDUCATION,
WASHINGTON.

December 23, 1920.

My dear Mrs. Johnston:

In response to your letter of December 19, I wish to assure you that I have long regarded music as one of the essentials of the education of any people. When I was superintendent of schools in the city of Asheville, North Carolina, from 1887 to 1892, I made music an essential part of the courses of study and program in all of the grades. I agree with the spirit of the Greek education, which made music the central thing. I know that the Greeks gave the term a larger significance than we do, but what we call music was a very important part of what they called music. I also agree with Goethe that all education should begin in and return to music, and with Martin Luther that a schoolmaster who cannot sing is of little account.

I believe that after reading, writing and elementary mathematics, music is the most important and practical subject taught in the schools. Music has great cultural value, appealing to the emotions and organizing and purifying them. We all want music and try to get it in the home, in the church, on all social occasions. We do not succeed in getting music of much value because the people have not been taught the art of appreciating good music.

Yours sincerely,
(Signed) P. P. CLAXTON,
Commissioner.

NEW YORK CONCERTS

(Continued from page 42.)

the foremost wielders of the baton; his interpretations were thoroughly enjoyed and his efforts much appreciated.

The soloist, Percy Grainger, so well known to New York concertgoers, held his hearers spellbound with a magnificent performance of the Saint-Saëns G minor concerto. His playing was all one could possibly wish for, and at the close of the number he was wildly applauded. The program closed with Grainger's children's march, "Over the Hills and Far Away," for piano and wind instruments. This number, too, created a fine impression.

Charles Marshall Under Harrison & Harshbarger Management

Harrison & Harshbarger of the Kimball Building, Chicago, announce the exclusive management of Charles Marshall. Neither Harry P. Harrison nor Dema Harshbarger needs an introduction to those in the artist's field.

Mr. Marshall will be available for very few concerts in the spring. His managers have arranged a tour for him which will fill all of his time with the exception of that taken up by appearances with the Chicago Opera.

Mina Elman in Debut Song Recital

Mina Elman, the accomplished sister of the celebrated Mischa, will make her debut on the concert stage when she gives a song recital on Tuesday (Washington's Birthday) afternoon, February 22, in Aeolian Hall. If such competent judges as Luisa Tetrazzini and John McCormack are to be relied upon, Miss Elman is the possessor of a lyric soprano far above the average.



IGNACE PADEREWSKI,

Ex-pianist and ex-premier of Poland, who arrived in New York last Sunday on the steamship France. He will remain in New York for a few days, issuing a statement on the present situation of Poland, and then go to his ranch at Paso Robles, California, for a rest of three or four months, stopping en route to attend the annual convention of the Polish League at Pittsburgh on February 22. He demonstrated to reporters that his hands were in first class condition, contrary to reports from abroad, but reiterated his intention of never resuming concert work. It does not seem as if Paderewski had stripped himself of all his wealth—also contrary to earlier reports. (Wide World photo.)

HEMPEL THRILLS WITH "DIXIE"

Spartanburg, S. C., January 18, 1921.—An audience of 1500 people greeted Frieda Hempel on January 17 at Converse College Auditorium. The popular soprano was in good voice and won demonstrations of appreciation which, she declared after the concert, would hold forever a warm place in her heart for Spartanburg.

The program presented a wide variety, the numbers including selections from French, German, Norwegian, Italian and even the Indian and the Oriental. Coenraad v. Bos was Mme. Hempel's accompanist, and August Rode-man was the flutist. The "Herdman's Song" was the second number on the program. It brought forth applause that resulted in the first encore of the evening. Every number was liberally applauded, but when Mme. Hempel sang "Dixie," Southern feeling knew no bounds, and before she could finish, the audience broke forth. The sound of her voice was swallowed up in the demonstration. The singer apparently had anticipated this, and when it came she waved her hand and smiled graciously. The next number in order of appreciation, judging from the applause given, was the "Blue Danube" waltz, arranged especially for Mme. Hempel's voice. This she sang in Italian. It was the last number on the evening's program, but the audience was so insistent she had to sing again. A. G. K.



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CHICAGO

(Continued from page 18.)

Kathryn Strong, pupils of Mr. Harrison, are singing in Kalamazoo, Mich., this week. Dimitrie Styop was soloist with the Roumanian Club last Sunday. Kathryn Strong, artist student of Mr. Harrison, sang a return engagement at Benton Harbor, January 30. Frances Shotwell and Dimitrie Styop sang at the Neighborhood Club, Oak Park, on January 27. Frances Pearl was soloist last week at the Thursday Evening Club of the Railway Association.

ARTHUR KRAFT LOSES FATHER

Arthur Kraft, the gifted Chicago tenor, has just been informed by cable of the death of his father, Rev. Oscar H. Kraft in Weimar, Germany, where he was visiting his daughter. Rev. Kraft was a well known minister here and for many years taught theology at the Chicago Theological Seminary. He was seventy-four years old and leaves his wife, six boys and two girls.

MUSICIANS' CLUB PRESENTS PROGRAM OF WOMEN COMPOSERS

A program devoted to women composers was presented by the Musicians' Club of Women, Monday afternoon, February 7, which included the following names: Luella Sweet, Mrs. A. O. Mason, Alice Barnett, Cecile Chaminade, Pearl G. Curran, Marjorie Lacy, Aletta Tenold, Grace Welsh, Sturkow-Ryder, Mabel Daniels, Mary Turner-Salter, Eleanor Smith, Frances Allitsen, Marion Lychenheim, Marie Wurm, May Mukle, Louise Souther, Pearl Curran, Ruth Reddington-Griswold, Winifred Middleton and Katherine K. Davis.

ORCHESTRA PROGRAM

More skillful playing than the Chicago Symphony Orchestra, under Frederick Stock, delivered at this week's concert would be difficult to imagine and indeed could not be asked for. From the very beginning to the end sparkling readings were given every number, whether purely orchestral or accompaniments for the soloist. Brilliantly done was the Bach B minor suite for strings and flute; likewise, the intricate "Fire-Bird" ballet suite of Stravinsky, which in less skilled hands might be uninteresting and its meaning incomprehensible. Felix Borowski's delightful "Le Printemps Passione" was most effectively handled, and through its sheer beauty and charm won the hearty approval of the listeners. There was also Wagner's "Rienzi" overture, which brought this excellent program to a happy conclusion. Louise Homer, the soloist, gave splendid account of herself in the Mozart aria, "Non piu vi fiori," and Elgar's "Sea Pictures," disclosing herself a splendid musician with an excellent voice, which she uses with consummate art. JEANNETTE COX.

Mr. and Mrs. Richard Hageman Entertain

Mr. and Mrs. Richard Hageman entertained many of their artistic and musical friends at one of their interesting soirees at their studio-residence on Friday evening, February 4. The Misses Ruth Beverley Cumming, Marie Stapleton Murray and Grace Kerns, three of Mr. Hageman's pupils, sang delightfully. Then the guests were greatly amused by some clever card-tricks manipulated by Mr. O'Donnell, a well known monologist. Mr. Houdini, the hand-cuff king, was introduced by Mrs. Hageman, whereupon he made a short speech in explanation of the moving picture which followed, demonstrating his well known exciting feats to the enjoyment of those present.

The guests were Professor Leopold Auer, Rosa Raisa, Giacomo Rimini, Mr. and Mrs. Otto Weil, Georgio Polacco, Titta Ruffo, Mr. and Mrs. William Wade Hinshaw, Mrs. A. D. Bramhall, Mr. Longone, Mr. and Mrs. William Guard, Charles Triller, Geraldine Farrar, Marie Tiffany, Mr. and Mrs. John Kieth, Mr. Clayburgh, Mr. and Mrs. Mario Chamlee, Giuseppe de Luca, Cecil Arden, Mr. and Mrs. Artur Bodanzky, Giulio Setti, Mr. and Mrs. William Theodore Carrington, Marion Chapin, Mr. and Mrs. Josef Stransky, Mr. Maxwell, Mr. and Mrs. Albert Wolf, Mr. and Mrs. Jacques Cioni, Mr. and Mrs. Jules Daiber, Daniel Mayer, Lucy Gates, Mr. and Mrs. Sigmund Spaeth, Mme. Calloway-John, Mr. and Mrs. Sam MacMillen, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Henry Hadley, Mr. and Mrs. Orville Harrold, Myra Pietsch, Francis MacMillan, Thelma Given, Sam Franko, Mme. Franko, Grace Northrup, Mrs. Seidel and Toscha Seidel, Manzuca, H. O. Osgood, Greta Masson, Mr. and Mrs. William Fitzhugh Haensel, W. Spencer Jones, Mr. and Mrs. M. Marble, Dr. and Mrs. Sarlabous, Florence Macbeth and Mrs. Macbeth, Adamo Didur, Joseph Bonnet, Antonia Sawyer, Professor Rybner and Dagmar Rybner, Mina Elman, Dr. Salsberger, Mr. and Mrs. Berthold Neuer, Mrs. Simon Frankel, Dr. and Mrs. Goodrich Smith, Mr. and

MUSICAL COURIER

Mrs. Mortimer Wiske, Beryl Rubenstein, Emilie and Frances Bauer, Charles Isaacson, Mary Kent, Dicie Howell, Magdeleine Brard, Mr. and Mrs. Frederick Jacobi, Edna Thomas, Mrs. Carlos Salzedo, Mr. and Mrs. Robert Mainzer, Mary Flint, Dorothy Moulton, Mr. and Mrs. Rudolph Polk, Mr. and Mrs. F. Seligman, Dr. Fery Lulek, Mrs. Harrison-Irvine, Mr. and Mrs. Gustave Saenger, Florence Seligman, Mr. and Mrs. Frederick Haywood, William Simmons, Ashbel Welch, Kurt Schindler, Beatrice Martin, and many of Mr. Hageman's pupils.

of songs of Massenet, Valverde, Fontenailles and Verdi, she was obliged to give numerous encores. The famous diva still continues to captivate her audiences with not alone the beauty of her voice, but with the skill and agility with which she uses it.

Mr. Lhevinne played two Chopin numbers, two from Liszt and Tchaikovsky's berceuse, op. 72, and Schulz-Eveler's "Blue Danube," as well as additional selections. His admirable technic and fine style commanded the audience's respect and interest and he was rewarded with hearty applause.

Rose Cecelia Sloan Dead

Rose Cecelia Sloan, prominent pianist of Johnstown, Pa., died at her home December 31, after a brief illness. Miss Sloan was prominent in musical centers in and around Johnstown. She was graduated in music from St. Joseph's Academy, Seton Hill, Greensburg, Pa., some years ago and since that time had been teaching piano and acting as accompanist. One of the most prominent features of her musical career was that of accompanist for the Johnstown Civic Music Association, under the direction of Charles H. Martin, now of Philadelphia.

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The Contest Will Close November 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sittsheimer, Herman Spielter, Roberto Moranzoni and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

Address the secretary QUINTET CONTEST

4 West 130th Street New York City

Current New York Musical Attractions

"Afgar" (Oriental extravaganza, with Delysia), Central Theater.
"Blue Eyes" (opening week), Casino.
Century Promenade (Midnight Rounders of 1921, 11:30, Century Roof).
"Ermine" (Revival with Francis Wilson and DeWolf Hopper, last two weeks), Park Theater.
"Good Times" (extravaganza), Hippodrome.
"Greenwich Village Follies" (revue), Shubert Theater.
"Her Family Tree," (Nora Bayes presents herself), Lyric Theater.
"Irene" (musical comedy), Vanderbilt Theater.
"Mary" (musical comedy), Knickerbocker Theater.
"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.
"Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.
"Dear Me" (play, with songs by Grace La Rue), Republic Theater.
"Passing Show of 1921" (revue), Winter Garden.
"Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.
"Sally" (with Marilynn Miller), New Amsterdam Theater.
"The Rose Girl" (opening week), Ambassador Theater.
"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.
"Tip-Top" (Fred Stone's show), Globe Theater.

Galli-Curci and Lhevinne Raise Over \$9,000

Amelita Galli-Curci and Josef Lhevinne, the pianist, in their joint concert at the Metropolitan Opera House on the afternoon of February 12, raised over \$9,000 for the Greenwich House Music School. The huge auditorium was packed, with four rows deep standing.

Mme. Galli-Curci was in excellent voice and spirits and her beautiful singing aroused her hearers to much enthusiasm. In addition to her programmed numbers, including "Come per me sereno," from "Sonnambula," Bellini, the "Mad Scene" from "Lucia" with flute obligato, and a group

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

MUSIC IN THE JUNIOR HIGH SCHOOL

What Is Being Done and the Possibilities for Future Development

The Junior High School has come to stay. The old fashioned idea that the straight academic course was the only correct secondary education has ceased to carry conviction, and in its place we have the modern elective course, the commercial, the manual and the arts courses. All these lead toward college entrance if the student so desires. The progress which school music is making is really startling. In one of our Middle Western cities the subject of appreciation of music is now rated as a major, and stands in the same class as mathematics and history.

WHAT THE JUNIOR HIGH SCHOOL REALLY IS.

One of the most difficult things in school organization is to plan a course of study which will actually fit the needs of all pupils. This is particularly hard in music because the Junior High School was primarily designed as a one year course, and to provide a certain type of secondary education for the student who cannot afford to spend four years in the regular high school. It may be interesting to the average musician to know that the so-called student mortality in the average high school is very great. If 2000 children enter a high school each year, approximately 400 graduate at the end of four years; a mortality of eighty per cent. About half of the twenty per cent. who graduate go to the college and the university. The eighty per cent. have drifted away into fields of commercial endeavor with a more or less inaccurate education. The child fully appreciates that the subjects which he is compelled to study in high school are not really essential to a business career. He loses interest and desires to get to his life work. He is so consumed with the thought of making a living that he forgets that it is necessary for him to learn something of the cultural in life so that he may fruitfully occupy his hours of recreation. Music is the one subject which occupies the strongest position in the home and in social life. It seems most natural that educators should consider this an important item in the instruction of pupils, but for many reasons they do not.

VIEW OF THE EDUCATOR ON MUSIC.

In planning a course of study for the Junior High School (a one year course), the educator believes that the emphasis should be placed on the preparation of that child for his business career. The commercial branch seems to have the upper hand at present. The child's time is almost entirely consumed with studies which will best fit him for this business career. To do it successfully requires the most intensive kind of application, and the time is so short that the cultural subjects are crowded out of the curriculum. There is justification for this, of course, if we consider that the function of a Junior High School should be merely a preparation for business life. But after all, education should not merely mean a training which will make it possible for the student to earn a living. It is bigger and broader than this. It must teach him how to live his life ethically, spiritually and morally.

VIEW OF THE STUDENT.

Most of the criticisms which the students have to offer regarding a required education would not look well in print, but we do know that the average high school student is keenly interested in music when the subject is properly presented. There are a great many things which pupils can do, and a great many things which they cannot do. They all love to sing, and they are fully aware of the fact that it takes just as much intelligence to listen properly as it does to perform properly. There are three elements which must be present in all music. First, the creative; second, the performing; third, the listening. As the great majority occupies the third position it should become the duty of all educators to realize that teaching children to listen to music is after all the biggest factor in secondary education. The appreciation of music is such a comprehensive subject that we cannot in an article of this nature outline exactly what steps should be followed. We write only of that portion of the subject which will lend itself to a thorough understanding of what is desired.

SINGING AS A FACTOR.

On the basis that good assembly singing is the strongest co-ordinating factor in education we proceed to organize a community assembly, and later on a selective chorus. The former provides for mass instruction, and should include the best in patriotic, national and folk song literature. In short, to sustain the musical tradition of our school inheritance. The second should include the study of the art song and the choral side of music. With this study we naturally include the proper training of the singing voice. In preparing for the above little attention can be given to the individual, and naturally while this type of mass instruction has a social value, it is frequently criticised because it does not reach the individual.

THE OTHER VIEW.

Some systems prefer the elective course as the proper method. This provides mainly for the instruction of the talented few, and practically eliminates the great mass of the non-talented. We believe that in the Junior High School the course should give every type of student a chance to get what he can out of music while in school. If the talented pupil elects harmony, appreciation or instrument playing, he should get full school credit for this work, provided he qualifies in his academic studies.

In other school systems, band and orchestra classes are programmed as a regular credit subject, and all practice, during school hours, is a credited performance. This view is maintained on the basis of instrument playing as a vocational subject. Few Boards of Education are willing, however, to recognize this viewpoint, or to support the proposition.

THE MIDDLE GROUND.

In justice to the school's system as well as to the pupil, we must realize that certain elements of academic education

are essential before we can develop the really cultural side. Therefore, music cannot be considered first. It has its part, and the assignment of time for the subject should be sufficient to get a real result. The proper use of this time is next in importance, therefore, what is best for the child should be paramount, and not what the musician thinks he should know as a matter of pure music.

Langenhan's First Cleveland Appearance Creates Interest

Cleveland, Ohio, January 22, 1921.—So far this season Cleveland's music lovers have enjoyed one of the most musical seasons in the city's history. A coming event, however, which is attracting interest is the first appearance here of Christine Langenhan, dramatic soprano, on Sunday evening, February 27, at the Masonic Auditorium. Judging from the advance sale, Mme. Langenhan will sing to a capacity house. Of added interest on the singer's scheduled program is a group of songs by composers of this city, among them "Heart's Delight," by James H. Rogers, and "You and I Alone," by Wilson G. Smith, both of which are published by the Sam Fox Publishing Company, also of this city and New York. Mme. Langenhan will program "Lassie o' Mine," by E. J. Walt, and "Come, For It's June," by Dorothy Forster. F. S. C.

Henry J. Radoux Removes Offices

Henry J. Radoux announces that he has removed his managerial offices to 25 W. 42d street, New York, room 409. Mr. Radoux is acting as musical representative of the Belgian government in America under the auspices of the Belgian Ministry of Arts. He has recently introduced two Belgian artists here, Daisy Jean, cellist, who is now touring the South, and Marinus de Jong, pianist, who won an unqualified success at his American debut at Aeolian Hall about a week ago.

Schmuller to Remain Here Until Spring

Few foreign artists have come to America under more distinguished sponsorship than Alexander Schmuller, the Russian violinist. During his first month here he played with the National, Philadelphia and Detroit Orchestras, and was engaged for a pair of concerts with the New York Philharmonic. Schmuller will remain in the United States until early spring, when his engagements abroad will necessitate his return to Europe. It is understood, however, that he will return for a more extended stay next season.

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AMERICAN MUSIC OPTIMISTS' AUDITIONS!

An audition, at which American Music must be used, will be held shortly by the American Music Optimists for the purpose of selecting worthy American artists and compositions to be presented at the several concerts given by the society during the season.

No financial remuneration can be offered but those desiring the benefit of a public appearance before a representative audience may apply to **Merced de Pina, 302 West 92nd Street, New York City**, before March 1, 1921.

MUSIC ON THE PACIFIC SLOPE

BELLINGHAM NOTES

Bellingham, Wash., January 20, 1921.—At the public community "sing" held at Liberty Hall, local soloists contributing to the program were Mrs. G. W. Nash, soprano, and Don Gray, baritone.

Before leaving the city L. C. Pilcher of the National Community Service, Inc., assisted in the organization of a song leaders' association, the charter members being those who completed his class work.

A studio to teach those with talent to be masters of themselves when before the public, was established here when Mr. and Mrs. Don Gray returned permanently to this city. Since their return, Mrs. Gray, better known as Margaret Marion, has assisted Mr. Gray in putting several dramatic and musical plays before the public, local talent being under their direction. Mr. Gray has appeared as baritone soloist at several club meetings, Mrs. Gray acting as accompanist.

Blaine Juvenile Band entertained the local Elks' Lodge on December 31, the program consisting of overtures by the band led by Prof. Lusterman; duets, trios, cello and cornet solos. Those taking part in special numbers were the leader, Prof. Lusterman, Marcella and Gertrude Lusterman, Mabel and Violet Landeck, William Wellison and Ruth Lindsay.

"Ever Ever Land," with eighty-five children taking part, was staged recently by the Y. W. C. A., Mrs. G. A. Duaine and Mrs. J. B. Scott having charge of the musical program, which consisted of solo and chorus work, assisted by John Roy Williams' orchestra. Miss Maude also presented a class in folk dances as a special feature.

Mrs. C. Y. Larrabee introduced the out of town speakers at the Y. W. C. A. conference held in December, at the association rooms, the musical numbers being furnished by Louise Madsen, soprano, and Ethel Gardner, accompanist. The group singing was splendid under the direction of Mrs. David Ireland.

Marion Westerlund favored the guests with several violin selections, when Katherine Hart entertained with an

"at home," December 30. Little Katherine Beltman also appeared in a most artistic interpretative dance.

Ruth Leyshon, soprano, has appeared as soloist at the Whatcom County Teachers' Institute, the P. L. F. Club, the Canadian Club and the Eureka Parent Teachers' Association during the last few weeks, singing songs by Kathryn Glen, Reynaldo Hahn, Amy Woodford Finden and Landon Ronald.

Mrs. Fred R. Raymond presented the younger pupils in a recital December 30, at her home. Those appearing were Rosamond Barrett, Winona Blair, Loiz Cozier, Glenn Decker, George Hammond, Kathleen Hanna, Kenneth Holiday, Aline Hurlbut, Laurence Keys, Sara Goodman, Georgia Nattrass, Margaret McCoy, Annie McCoy, Miriam McPhail, Dorothy Schenberger and Florence Miller.

An "Ontario" program was featured at the early December meeting of the Canadian Club. The large gathering of members and friends was delighted with the numbers by Ruth Wenz, Don Gray, Eula Brown, La Verne Stuber, Jean Swaney, Marguerite Oatt, Marian Westerlund and Dr. Young.

Harrison Raymond, tenor, appeared recently as soloist at the Aftermath and Twentieth Century Clubs. Clara Zane was accompanist at the former and Althea Horst, who accompanied Mr. Raymond at the latter, also appeared in piano solo numbers, playing "Shadow Dance," by MacDowell and Etude by Schutte.

Pearl Inglis, soprano, was soloist for a recent meeting of the A. C. A., held in the Y. W. C. A. rooms.

Mrs. J. J. Donovan had charge of the musical program for the Monday Club when it met at the home of Mrs. C. X. Larrabee.

The North Side Pythian Sisters entertained the district convention delegates with a musicale at the last meeting in December. The program was contributed by Aldana Giles, violin; Mrs. P. E. Stone, cello; Mrs. John Gwyther, piano, and Mrs. John Dykstra, soprano.

The University of Washington alumni banqueted at the Pheasant Tea Rooms on December 17, Mr. and Mrs. Don Gray entertaining with a special musical feature. The

Collegiate Alumni met at the Y. W. C. A. reception rooms, at which time Pearl Inglis, soprano, sang a group of songs.

The Campfire Girls' Club of the Roeder School presented a play preceding which Blanche Early rendered several vocal numbers and the Misses Blair and Riseland played a piano duet.

The various Parent Teachers' Associations of the graded schools were entertained with musical selections as follows: Eureka P. T. A.—Vocal numbers by Vivian and Edna Miller; Schome P. T. A.—Class songs by the fifth and sixth grade pupils of Maud Williams; the Whatcom High School P. T. A. was entertained with violin solos played by Ruth Watts, with Mary McAnalley accompanist; the Eureka P. T. A. sponsored a program under the direction of Mabelle Parshall Burnett, who gave several dramatic readings; Miss Marguerite Oatt, group of songs; special features of the Campfire Girls' Club, and Master Foster Kirk appearing in folk dances. L. V. C.

SANTA MONICA JOTTINGS

Santa Monica, Cal., January 20, 1921.—Elias Breeskin, violinist, appeared here as the second number on the Philharmonic Course, December 16. He was most enthusiastically received and had to give encore after encore and after the last number on the program, not one person moved from his seat, demanding two more encores, even though it was a late hour.

The Nordskog Music and Fine Arts Studio furnished the music and entertainment for the children and guests of the Hotel Miramar, Christmas Eve. Charles Johnson, tenor, of Los Angeles, sang several songs, and Arne Nordskog, tenor, was heard in a child's song interpreted by his daughter, Ethylwyn. Imogene Crane told several Santa Claus stories.

Mr. and Mrs. Arthur Gripp gave a piano and violin recital at their studios December 18, in which ten of their younger pupils participated.

Robert Meikle, baritone of Canada, has been enjoyed at

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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several entertainments recently given under the auspices of the Canadian Tourists' Association.

Mrs. E. D. S. Pope, directress of music at the First Baptist Church, gave two delightful programs on December 26, in the morning and evening. Mrs. W. F. Munden, contralto, and Mrs. L. G. Susemihl sang solos for the morning program with violin obligato by Constance Raymond. Dorothy Saunders was accompanist. In the evening the cantata, "The King of Israel," by Gabriel, was sung by Mrs. Pope, Mrs. Lawrence Berkely accompanying. Winnie Peyton played very beautifully on the harp the prelude to the cantata.

The Woman's Club presented a Christmas program by the music section, of which Mrs. William Hart Boughton is chairman and Mary Neff, director accompanist. Mrs. H. Wilson Levengood, Mrs. James Livingston, Mrs. Charles Carr and Mrs. D. K. Johnston were the soloists. The chorus did fine work.

Mrs. Fred Norton, soprano, entertained the guests of Mrs. Francis McKenzie with several songs and piano numbers, December 15.

Lysbeth and Carolyn Le Fevre recently were heard at Riversides.

Pauline Matthews, mezzo soprano, well known in the Bay district not long ago, was married to Joseph Dainey of Los Angeles.

The Venice Auditorium, which has been the scene of many stirring events, burned with the Venice Pleasure Pier, December 21. The first great event was fifteen years ago, when Sarah Bernhardt played five nights under the management of L. E. Behymer; the last big event was a year ago when the Minneapolis Symphony Orchestra played on the Santa Monica Bay Cities' Philharmonic Course, Arne Nordskog, manager.

John Smallman, Los Angeles baritone, appeared before the Woman's Club at the club house January 3, before a well filled auditorium, with Lorna Gregg as accompanist. Of the several songs he sang, the negro spirituals and humorous songs were given the best interpretation. His enunciation is excellent, which made the program enjoyable.

The musical program given last month by the music department of the Santa Monica High School, composed of 120 members under the direction of Miss Walker, was delightful. The chorus sang ten selections, and solos by Peggy Larson and Ruby Dowsing were appreciated. Virginia Bently and Margaret Luce sang beautifully in duet.

Mrs. D. K. Johnston, soprano, sang for the members of Santa Monica Baby Show section of the Women's Club, December 9. Arne Nordskog, tenor, gave a song recital before the guests and friends of Mrs. Watson, manager of the Miramar Hotel, New Year's Eve. He sang for the first time in Santa Monica, "Vale," by Russell Kennedy, and "Mammy Dear," by Frank H. Grey; "I've Done My Work," by Carrie Jacobs Bond, was also appreciated. Mrs. Nordskog accompanied.

The children of the McKinley School gave a fine musical program for the Parent Teachers' Association December 15, which was held in the school. D. L.

BERKELEY PLANNING FOR THE FUTURE

Local Items of News

January 20, 1921.—Plans of the new year for the Berkeley Theater of Allied Arts, which numbers in its membership some 500 of the followers of the fine arts, include a series of six productions, the first to take place being the postponed concert by Mabel Riegelman, soprano, and Horace Britt, cellist. Mrs. George E. Stone, chairman of the music committee has charge of the January programs. The Allied Arts Theater was organized several months ago by the Berkeley Little Theater contingent, headed by the Maxwell Armfields. The institution is a semi-civic organization, which has as its goal the erection of a theater building that will be dedicated to the use of the people of Berkeley, as an avenue for the expression of art, for those who otherwise would have no means of making their art known. The first production was Shakespeare's "The Winter's Tale," in which a score of society maids and matrons participated.

HEBREW CONGREGATION GIVES ENTERTAINMENT.

An interesting entertainment preceded the dance given by the Hebrew Congregation, on December 11, in aid of the synagogue building fund. Among those who contributed to the program were Mrs. H. Epstein, Miss B. Baker, M. Silvius, vocalists; Miss E. Lamdo, violinist; Miss H. Markowitz and M. Toor, dancers. Eugenia Beardsley, juvenile danseuse, appeared in several interpretative dances.

ALAMEDA COUNTY M. T. A. PLANS BUSY YEAR.

The Alameda County Music Teachers' Association held a meeting December 30, at the Berkeley Piano clubhouse, when an interesting program was rendered. Announcement of election and plans for the approaching state convention in Oakland, refreshments and dancing filled the evening. Sofia Newland Neustadt was re-elected president. Other officers selected were as follows, most of them re-elected: vice-president, Mrs. Carroll Nicholson; recording secretary, Gladys MacDonald; financial secretary, Gerard Taillandier; directors—Mrs. Charles Ayres, Mrs. J. R. Del Valle, and Thomas Frederick Freeman.

NOTES.

Mrs. Vernon Smith, a popular member of the Berkeley Theater of Allied Arts and prominent in dramatic circles on both sides of the bay, has been perfecting her art in New York City. Under the tutelage of Theresa Ursula Irvine she has been studying phonetics, and has taken dramatic interpretation with David Bispham. Most interesting work she took with Mrs. W. T. Carrington in stage direction. She is shortly expected home again.

The opening of the second season of dramatic productions to be given by the University of California Greek Theater management in Wheeler Hall, is now announced by Samuel J. Hume, under whose direction, with that of Irving Pichel, the plays are being given. E. A. T.

SACRAMENTO NOTES

Sacramento, Cal., January 20, 1921.—The Saturday Club presented the Salzedo Harp Ensemble here January 13. Povla Frijsh, the Danish soprano, shared equal honors

with the harpists, and her beautiful rich voice was most refreshing. All were required to give many encores which they did most graciously. Mme. Frijsh was heard to advantage in numbers by Rameau, Grieg, Sinding, Lie, Duparc, Cyril Scott, del Riego and Alin.

H. C. Martine, one of Sacramento's musicians, has recently written a piano composition entitled "Celtic Scenes," which was played before the Saturday Club by one of his pupils with fine success.

Florence Hood, an artist-pupil of A. Wilmer Oakes, has recently returned from France where she was engaged with the Red Cross and in entertaining the soldiers. Miss Hood is a very talented violinist.

The Saturday Club has extended an invitation to the public to all afternoon "Home Days" hereafter.

Another one of the very gifted and brilliant young violinists to appear in Sacramento is Edith Frazier, an artist-pupil of Emily-Christine Rulison.

Edward Pease, the vocal teacher, has been elected president of the California State Music Teachers Association. Other Sacramento music teachers to be given honors on the board of directors are Esther Mering, Mrs. C. G. Stever and Florine Wenzel. A. W. O.

SAN CARLO ATTRACTS HUGE OAKLAND AUDIENCE

GALLO FORCES PLAY A SUCCESSFUL WEEK'S ENGAGEMENT—Julia

Claußen Greeted by Enthusiastic Audience—Louis

Graveure Wins Unstinted Approval—Povla

Frijsh and Ensemble Create Favorable

Impression—Notes

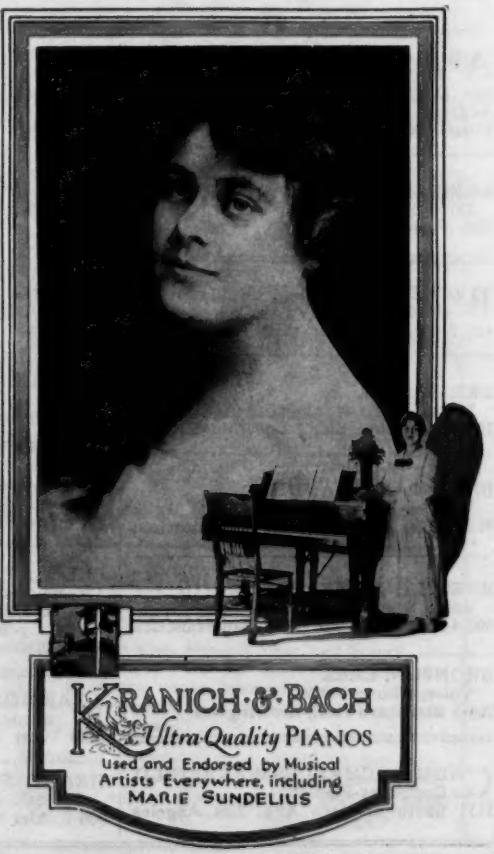
Oakland, Cal., January 22, 1921.—At Ye Liberty Playhouse, for one week, commencing January 17, Fortune Gallo presented the San Carlo Grand Opera Company in a repertory of eight favorite operas, opening the season with Verdi's "Rigoletto" to a crowded house. It is many years since Oakland enjoyed a grand opera season. Hundreds of opera fans were there on the first night and had obtained tickets in advance for other performances throughout the week.

Although it was the company's first visit, its reputation had preceded it, not only on account of the many excellent soloists with the organization, but because of the unusually efficient chorus, orchestra and elaborate stage appearances. Gaetano Merola, musical director, is himself a strikingly gifted conductor.

"Madame Butterfly," featuring Anna Fitziu, held the house entrance on Tuesday evening. Wednesday matinee provided a treat in the "Tales of Hoffman," with Giuseppe Agostini as the poet. Alice Gentle, beloved in the Bay cities, made of "Carmen" on Wednesday night an opera to be treasured in the memory; she had a rousing reception. Much might be said of Thursday's splendid performance of "Aida," with Bettina Freeman in the title role and Giuseppe Inzerillo as the lover. "La Bohème," on Friday night, was enthusiastically received, and gave Queena Mario another opportunity (she was also the Gilda in "Rigoletto") to demonstrate further her beautiful voice. At this performance the new tenor, Pilada Sinagra, as Rodolfo, claimed many admirers. The ever popular

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"Faust" was chosen for Saturday's matinee performance, and the opera was given by the San Carloans, a truly fine performance, with Giuseppe Agostini as Faust and Anna Fitzsimons as Marguerite.

Another favorite was the last of the week's successful repertory, "Il Trovatore." Bettina Freeman starred as Leonora and Manrico was taken by Giuseppe Inzerillo. It is not possible in limited space to mention the many other excellent soloists who were also cast for principal parts. They were all carefully chosen and did fine work. Fortune Gallo himself was in Oakland during the company's engagement.

JULIA CLAUSSEN GREETED BY ENTHUSIASTIC AUDIENCE.

The third concert of the Le Feuvre-Brusher Concert Series of distinguished artists took place in the Municipal Auditorium Opera House, January 18, when Julia Claussen was accorded one of the heartiest and most gratifying receptions of any concert artist who has visited Oakland this season. The full, rich, mellow tones of her voice were fully displayed in the many charming numbers she chose to sing. Two encores which will remain in memory for a long time were "Carry Me Back to Old Virginny" and "Comin' Through the Rye." Uda Waldrop, pianist and composer, accompanied Mme. Claussen very effectively.

LOUIS GRAVEURE WINS UNSTINTED APPROBATION.

A great favorite with Oaklanders, Louis Graveure renewed their acquaintance at the Municipal Opera House, January 21, when he was presented by Miss Z. W. Potter, concert manager, in a very delightful song recital which included groups of songs in Russian, Old English, French, Hungarian and miscellaneous. Mr. Graveure was in splendid form and responded genially to encore demands. Edouard Gendron, pianist-accompanist, in addition to accompanying Mr. Graveure, played a couple of selected solos in a masterly manner.

POVLA FRIJSH AND ENSEMBLE CREATE FAVORABLE IMPRESSION.

"Unique," "picturesque," "artistic," were the most hackneyed words on the lips of individuals who attended the third Artists' Concert of the present season on January 10 at the Municipal Opera House, when the Salzedo Harp Ensemble gave a program in which seven harps discoursed selections of the seventeenth and eighteenth centuries. The Danish soprano, Povla Frijsh, sang delightfully two groups of songs which acclaimed her an artist of rare charm and vocal accomplishments. Some of her songs were accompanied by the harps, forming a beautiful and effective support; others were played upon the piano by M. Salzedo, who proved himself to be a sympathetic accompanist. Encores were numerous throughout the program.

The Artists' Concerts are under the auspices of the Oakland Teachers' Association and under the management of Miss Z. W. Potter.

NOTES.

Mrs. W. P. L'Hommedieu, curator of the music section of the Rockridge Women's Club, announced works by Wagner, Henselt, Franz and Raff for the recent program of the music section, when several members of the club, including the Rockridge Choral, gave the program.

A piano recital was given, January 9, at the K. P. Hall, by Willard Moore, of New York, under the auspices of the Church of Universal Truth. Mrs. C. Heaton, president of the Home of Universal Song, rendered vocal selections.

The Swedish tenor, David Björning, and his three sons, gave a concert recently at the Municipal Opera House, under the auspices of St. Paul's Lutheran Church. The tenor is completing a nation-wide concert tour and returns shortly to his native country.

Glenn H. Woods, director of music in the Oakland public schools, decries the lack of musical education in the schools of the East Bay and advocates additional teachers of harmony and other forms of music in these institutions. Director Woods recently inaugurated a campaign to teach more instrumental music in the public schools when the response was far greater than the number of instruments supplied; therefore contributions of instruments was solicited.

The Z. W. Potter Studios, available to teachers or students on reasonable terms, are filling a long-felt want in Oakland's musical circles.

Sofia Newland Neustadt is busily engaged with pupils for voice culture, diction, repertory, and coaching.

Resumption of the regular Thursday night rehearsals of the Cecilia Choral Club is announced by Percy A. R. Dow, director.

The Fanny Coppin Club is sponsoring the festival of Negro folk songs to take place shortly in the Municipal Opera House, for which a chorus of two hundred voices is being trained by Mrs. E. Azalia Hackley, of the Chicago Normal Voice Institute.

Marjorie Grantvedt, violin, and Dorothy Grantvedt, accompanist, recently played at the Plymouth Church Women's Club.

The Plymouth Conservatory Orchestra recently recommended rehearsals, under the direction of George Edwards, organist and director of music.

The Union Tabernacle meetings are featuring a splendidly trained choir of about 300 singers, under the direction of Otis D. Ironmonger.

Elfrieda Steindorff has devoted much time to the cultivation of her voice since her graduation from the Uni-

versity of California in 1917. She has appeared in many amateur performances, and while at the university distinguished herself as a singer, and played in leading roles in many campus productions. Recently she made her debut at the California Theater, San Francisco, in a Sunday morning concert. She is the daughter of Paul Steindorff, choragus of the University of California, and director of the Oakland Municipal Band.

E. A. T.

the manifest enjoyment of the well arranged program, that his future support of the organization would be appreciated. His generosity will make possible future concerts.

Joe Harding, a young violin student, has improved remarkably since his appearance here several months ago. He has returned to Chicago to continue his studies.

PIETRO YON'S MASTER CLASS BEGINS APRIL 4.

Powell Weaver, who has arranged for the Yon master class here, reports applications from organists from many cities in the country. Kansas City organists already enrolled are Pearl Emley Elliott, Miss Harniday, Carl Stalling, J. E. Sebald and Powell Weaver.

MUSICAL CLUB ACTIVITIES.

The Kansas City Musical Club which has an active membership of 200, and an associate membership of 300, is the largest organization of its kind in the southwest. Scholarships are given by the club to worthy students and excellent programs are arranged and given in many of the city's charitable institutions. Members who contributed to the assembly program on January 17 were Harriet Robinson, Chester Smith, Mrs. H. C. Doyle, Mrs. R. H. Sturtevant, Bernice May, Mrs. H. Lewis Hess, Mayme Oppenstein, Mrs. Archie Austin, Mrs. Mark Magers, Mrs. R. B. Shoffstall and Mrs. Dawson Campbell.

B. P. L.

MUCH MIDWINTER MUSIC KEEPS KANSAS CITY BUSY

Sigmund Harzfeld Promises Continual Support for "Pop" Concerts—Recitals and Other Attractions

Kansas City, Mo., January 20, 1921.—The Harvard Glee Club, conducted by Dr. Archibald T. Davison, presented a program of classical songs in the auditorium of Westport High School, December 28. The program included songs by Palestrina, Lotti, Allegri, Bach, Rubinstein, Coleridge Taylor, Duparc, Brahms and Handel. An audience that filled the large auditorium, warmly applauded the singers and Dr. Davison.

Laura Reed Yaggy In Recital.

It is not surprising that an artist with Laura Reed Yaggy's gifts for violin playing rewon her many admirers at her concert in the Grand Avenue Temple, January 7. Powell Weaver, whose attainments as an accompanist are well known, assisted Mrs. Yaggy. He further contributed two organ numbers by Pietro Yon—"Italian Rhapsody" and "Christmas in Sicily"—thus balancing enjoyably an excellent program.

Theo Karle the Fourth Fritschy Attraction.

Mr. and Mrs. Walter Fritschy presented Theo Karle, tenor, as the fourth attraction of their series. Mr. Karle has sung here three consecutive seasons, and at his appearance at the Shubert Theater on January 11 his many admirers, by their hearty applause, manifested their pleasure in his excellent work. Hayden Owen accompanied Mr. Karle.

SIGMUND HARZFELD PROMISES CONTINUED SUPPORT OF "POP" CONCERTS.

The large audience that attended the third "Pop" concert at the Auditorium Theater, conducted by Julius Osier, convinced Mr. Harzfeld by the increased attendance and

Caselotti Studio Notes

Winifred Vogelius, contralto, an artist-pupil of G. H. Caselotti, the New York and Bridgeport vocal teacher, sang at the Hotel Robert Treat, Newark, N. J., on Monday evening, February 1, for the Essex Riding Club, before a large audience which acclaimed her as a singer of merit. Her selections were "The Temple Bells," from "The Indian Love Lyrics," and "Roses of Picardy," by Wood. Eva Hodgkins, mezzo-soprano, another artist-pupil of Maestro Caselotti, was the soloist at the Wednesday Afternoon Musical Club at the home of Mrs. C. K. Bishop, Bridgeport, Conn., on February 9. Her rendering of "Ocean, Thou Mighty Monster," from "Oberon," Weber, was received with much deserved applause.

Patterson Singing in Buffalo

Idelle Patterson will appear in Buffalo on April 7 at the annual Commandery Concert of the Knights Templar, to be held at the Elmwood Music Hall. This is one of the most important concert engagements to be had in the city of Buffalo.

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NOTED ARTISTS INVADE CANTON

Sue Harvard, Charles Hackett and Raoul Vidas Give Interesting Programs—Levitki Wins Great Enthusiasm

Canton, Ohio, January 24, 1921.—Charles Hackett, tenor, who has previously pleased Canton audiences, was never heard here to better advantage than when he appeared at the City Auditorium, January 17, with Raoul Vidas, violinist. The concert was the final offering of the season of the Musical Arts Society and was well attended. The large audience, enthusiastic and appreciative, gave the artists liberal applause. Mr. Hackett opened his part of the concert with Da Rosa's "Star Vincino," followed by Scarlatti's "Gaiol sole dal Gange," which was in turn followed by Handel's "O, Sleep, Why Dost Thou Leave Me," a number well suited to display the sympathetic qualities of Mr. Hackett's voice. Then came Veracini's "Pastorale," a brilliant number which was well and artistically sung.

Raoul Vidas played well. He bows artistically and firmly and plays with splendid expression. He began his program with Corelli's "La Folia," following this later with a splendid presentation of the concerto in A major by Saint-Saëns. In all his work the violinist gave his hearers the impression of his deep sincerity and love for his instrument.

SUE HARVARD CHARMING.

Sue Harvard, of the Metropolitan Opera Company, made her Canton debut January 20 in the City Auditorium here as a number of the People's Musical Course. She proved one of the most finished and delightful artists that had appeared here in many months. Miss Harvard displayed her true artistry in all her songs for there were passages in each and all of them calling for the low, sweet tones, as well as the strong and accentuated passages. She is keen in her interpretations, displayed marked ability in phrasing and sang with wonderful sympathy. A feature of the program offered here was a Welsh melody arranged by Robert Bryan. Into it she put her whole heart and soul and she carried her large audience along with her in her presentation of the lovely old lullaby. But she also displayed her ability as an artist in the presentation of the heavier, dramatic numbers. Her interpretation of Mozart's "Porgi Amor," from the "Marriage of Figaro," left nothing to be desired from the artistic and temperamental standpoint, nor was there anything lacking in her presentation of Puccini's aria, "Vissi d'Arte," from "Tosca." A group of songs by Pearl Curran—"Sonny Boy," "Ho Master Piper," "Nursery Rhymes" and "Life"—were sung with charming effect, as was a group by Ward-Stephens, which was written for and dedicated to the young artist. They are: "Some Are Worth While," "You Smile a Pearl," "Berry Brown" and "Christ in Flanders." Carl Bernthal was a splendid accompanist.

LEVITZKI AROUSES GREAT ENTHUSIASM.

Levitki most delightfully entertained Canton's music lovers at the auditorium January 10. His opening number was Tausig's arrangement of Bach's toccata and fugue, originally written for the organ. This was followed by the Gluck-Brahms gavotte. It was in Beethoven's sonata "Appassionata," op. 57, that the young artist had full chance to display his interpretative powers. With this he closed the first half of his concert. The first three numbers on the second half of the program were works of Chopin, nocturne in F sharp, etude "Butterfly," followed by the etude in G flat. He also played "Concert Arabesques" on the theme of Strauss' well known "Blue Danube" waltz, arranged by Shultz-Evler. In response to repeated recalls Levitki played Tausig's arrangement of the Schubert "Marche Militaire."

LOCAL NOTES.

Edward Rechlin, organist of Immanuel Church, New York, gave a recital Tuesday evening in the Trinity Lutheran Church. For his opening number he offered the prelude in B minor, Bach. This was followed by "Da Jesus an dem Kreuzstand" and "O Haupt voll Blut und Wunden." It was his first Canton appearance.

A very delightful meeting of the MacDowell Club took place Thursday afternoon in the First Christian Church with fifty members and guests in attendance. A program by visiting artists was offered during the afternoon.

At a meeting this week, a Y. M. C. A. male chorus was formed. George Locke was elected president, Fred Huber, vice-president; C. Theophilus, treasurer; Eugene Edgerly, general manager, and H. G. Tilton, pianist. E. Robert Jones, who has been prominent in Akron music circles, will be the director. R. M.

National Symphony-Mero-Artrio-Angelus Concert

At a concert at Carnegie Hall on Monday evening, February 7th, a new reproducing piano, the Artrio Angelus, was introduced publicly for the first time, with the assistance of Yolanda Mero, pianist, and the National Symphony Orchestra, Willem Mengelberg, conductor. The program was as follows: "Leonoore" overture No. 3, Beethoven; "Afternoon of a Faun," Debussy; "Les Preludes," Liszt; Hungarian Fantasy, for piano and orchestra, Liszt. (This was played in part by the Artrio-Angelus. Reproducing Piano from Mme. Mero's recording, and in part by Mme. Mero in person); prelude to "The Mastersinger," Wagner.

Liszt's Hungarian fantasy is a brilliant work of wide dynamic range, incisive rhythm and color, and in reproducing, presents as severe a test as the most exacting and critical could demand. Besides this Mme. Mero is widely reputed as a Liszt player, her interpretations of her great compatriot being among the finest and most artistic work she does. Despite the indisposition which prevented her from playing the concerto in A major of the same composer, as had been originally programmed, and for which Mr. Mengelberg substituted the Debussy number, her playing was marked with incisiveness, a perfect grasp of the composer's intentions, colorful tone, and was altogether a most charming performance.

In the reproduction by the Artrio-Angelus all these characteristics were retained. The performance of the reproducing piano was faithful to the slightest nuance, every shading was shown as the artist had originally played it;

it was Mero and could be nothing but Mero. When the pianist took the playing of the composition up from the reproducing piano, there was not the slightest break in the organic unity of the whole rendering; if the audience had been unable to see when the change was made, it would have been none the wiser. The last note which came from the record roll, and the first note which came from the fingers of the player, were the same in every characteristic, the same in touch with no deviation which the finest critical ear could detect. After insistent applause, a record of Mme. Mero of the Liszt D flat etude was played, which proved to be no less faithful to the pianist herself than the fantasy had been.

The orchestral numbers were all selected from recent National Symphony programs already reviewed in these columns.

Antoinette Ward Pupils at Wanamaker's

Ruth Coe began the program at Wanamaker's, New York, February 4, with animated and clean cut playing of pieces by modern composers. Gordon Phillips followed with selections by Chopin which he played brilliantly and with feeling. Little Ruth Breitenbach (Miss Scovill's pupil), was solo pianist in "Adirondack Sketches" by Eastwood Lane (which sounded like MacDowell) and "Dragon Flies" (Bartlett), playing with taste. Miss Scovill herself followed, the flashing notes of the Schumann-Liszt arrangement of "Spring Night" and the vigorous performance of Chopin's C minor study being notable. Little Milton Katz played with astonishing volume of tone, clearness, and no pedaling, MacDowell's "Rigaudon" and "Nolette." Gordon Phillips was heard a second time, Miss Scovill likewise, and all the pianists showed the qualities for which Miss Ward's teaching is unusual, that is, in musicianship, clean cut technic, and memorizing, for not one pianist used the printed music.

Recent Organ Recitals at Public Schools

On Sunday afternoon, February 13, an organ recital was given by Edward Shippen Barnes at the Girls' High School, Brooklyn, the program including many interesting numbers. On the same afternoon another similar recital was held at the Washington Irving High School in New York. William A. Goldsworthy, assisted by Florence Hesse, soprano, presented the program.

Liebling, Diaz, Prihoda Help St. Agatha

Mme. Estelle Liebling, Rafael Diaz, and Vasa Prihoda gave a recital in Adolph Lewisohn's ballroom last Friday evening for the benefit of St. Agatha's Endowment Fund, and netted a handsome sum to aid that institution. It is a girls' school situated at West End Avenue and 87th Street and among the musical children who attend it are the daughters of Mr. and Mrs. Edward Ziegler, Mme. Matzenauer, Mr. and Mrs. Richard Aldrich, and Mr. and Mrs. Leonard Liebling. The program presented was unusually artistic and interesting and delighted a large audience.

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BERLIN NOW RULED BY MODERNIST COMPOSERS

(Continued from page 6.)

novelties. What the Anbruch is doing for Busoni, the Opera believes itself obliged to do for Schreker, the other symbol for the "modernization" of musical Berlin. That Schreker, whose operas are being successfully produced in most of the cities of Germany for the last eight or nine years, has had to wait until now for a hearing in Berlin—after the composer himself has been made head of its great High School for Music—is indeed a sign of Berlin's backwardness in the last decade. But those who expected the modernistic millennium to have arrived with the coming of Schreker were surely taken aback by this first proof of his supposed iconoclasm. For, in comparison with Strauss for instance (against whom Schreker has been set up as an anti-pope by some of the young generation), his mode of musical expression is—frankly—old-fashioned.

This is not, of course, in itself a criticism of his style; it is a plain statement of fact that argues not against Schreker but against those who have set him up as modernist idol—or bugaboo—as the case may be. To mention Schreker in conjunction with Schönberg (as is frequently done) is so absurd as to deserve comment. Strauss, whatever may be one's taste with respect to his operas, has certainly taken a definite step in the development of that form, in the solution of the problem (which in reality will never be solved, of course) of reconciling dramatic and musical expression. Schreker has been content, on the other hand, with building upon the foundation of Wagner and Puccini, forming a compromise between their styles with the aid of "impressionistic" tone-painting—the deliberate use of sound-effects and instrumental color values to gain dramatic poignancy.

BERLIN PRESS EQUIVOCAL.

This is the impression reaffirmed by the first Berlin performance of "Die Gezeichneten" last week. The work has been reviewed in the MUSICAL COURIER on another occasion, and needs no extended comment here. The reaction of the Berlin press to this first real trial of strength of the new-comer is less favorable than that of the provinces and of Vienna, and the reasons are not far to seek. The Schreker propaganda, started with unusual vehemence by one of Germany's most distinguished critics, Paul Bekker, has gathered momentum as it has gone along, and has, by reason of Bekker's pugnacity, split musical Germany in two camps. Some of the critics of Berlin, belonging to the "other" camp, did not perhaps treat the work with untinged objectivity; others could not wholly hide their disappointment over one whom they had been led to champion on faith. The rest maintain an equivocal or wait-and-see attitude.

SCHREKER A REAL THEATER MAN.

There is no question, of course, about Schreker's supreme command of structural and orchestral technic, and his remarkable flair for theatrical effects and situation. As a successor of Wagner, however, he is far behind the master of Bayreuth in real dramatic power, aptness of musical declamation or plastic phrase-construction. Indeed, his constant preoccupation with orchestral aquarelle tinting jeopardizes the creation of a real musical profile, which depends upon virile and original melodies and rhythms. His melodic contours often recall those of Puccini, as does also his predilection for unrelated triads, while his harmonic structure proceeds from the Wagner of "Tristan" and "Parsifal." His coloristic preference is a rather cloying mixture (in the long run) of the "pastel shades," with liberal use of tremolo strings, often muted, harp and celesta.

It will be seen, then, that "Die Gezeichneten" is the work of an ingenious and sensitive eclectic, who may yet develop a distinct language of his own. This, however, presupposes—not the turning out of an annual opera à la Puccini—but the earnest search for new dramatic expression, a genuine and unsuppressed, ardent longing for the "distant sound," which inspires Schreker in his best and most exalted moments of fantasy.

A PERSONAL TRIUMPH FOR BARBARA KEMP.

The production of the opera by the Staatsoper cast was excellent on the whole. Like Strauss's "Frau ohne Schatten" it signified a personal triumph for Barbara Kemp, the personator of the heroine. Again this superlative stage artist rose to heights of musical and dramatic poignancy which one can characterize only by the word creative. Josef Mann, tenor, who sang the tragic hunchback hero, presented a figure not altogether unlike that of Rigoletto, so moulded with dramatic power and vocal beauty as to make a worthy companion to that of the heroine. The minor characters were adequately taken, and the discrete and essentially musical handling of the orchestra by Dr.

Fritz Stiedry bore satisfactory fruits in the way of understandable diction. Particular merit is due to this very able conductor in preparing an uncannily difficult score for production in the midst of a crowded season with all its attendant difficulties.

The staging was not always satisfactory, especially emphasizing the weakness of the second act, which is in fact one long bacchanale. Little conception of a fabulously beautiful and entrancing "Elysium" could be gathered from the aimless and formless succession of stage-pictures and movements in a wholly inadequate scenic frame for which Prof. Pankok, of Stuttgart, was responsible. This was distinctly below the high standard which the house has set itself within the last year or so. But in a continuous effort at improvement and rejuvenation such minor relapses are no doubt unavoidable.

In subsequent performances the opera, sometimes conducted by the composer, has had a fair share of public approval and the appearance of its successor, "Der Schatzgräber" is being looked forward to with benevolent neutrality, at least.

The outstanding events recorded in the foregoing lines have so far crowded out of consideration a host of individual artistic efforts. These shall have proper attention

CÉSAR SAERCHINGER.

GURNEY GIVES FINE RECITAL IN PHILADELPHIA

Before a large audience in Witherspoon Hall, Philadelphia, on Thursday evening, February 3, Henry Gurney, the well known tenor, gave an interesting and enjoyable recital. As usual, Mr. Gurney drew a representative audience from both a musical and social standpoint, and the enthusiasm evinced was a strong indication of his popularity as well as artistic work. The tone of his voice is extremely warm, rich and round; moreover it is possessed of that pleasing quality of smoothness that wins and maintains the attention of the audience from the beginning to the end of his programs.

The list of numbers selected for rendition on this occasion included the recitative "Deeper and Deeper Still," Handel, and the same composer's "Waft Her Angels," which were given with consummate artistry. A group of songs by Brahms, Liszt and Grieg were next in order, and won a wealth of spontaneous applause through the charming and authoritative singing of the soloist. "Caro mio made" Giordani, and the "Salve dimora," from "Faust," made a decided hit, and in this connection it may be said that either one of these two numbers are seldom given with such skill and artistic balance as was accorded their offering on this evening. Compositions by Bishop, Lady J. Scott and a rollicking spirited offering of an old Irish song, "The Low Backed Car," were given over to the fourth group and were hugely enjoyed. A set of three folksongs happily chosen and sung with thorough understanding, as well as appreciation of mood, excited much favorable comment. The concert was brought to a close by

Elgar's "The Poet's Life" and three songs offered for the first time in this city. They were "Thy Beaming Eyes," "The Robin Sings in the Appletree" and "A Farewell"; the latter being by Liddle and the former two from the pen of MacDowell.

Ellis Clark Hamann presided at the piano, and needless to say, his work was in every respect of a very high artistic calibre. Indeed, Mr. Hamann is one of the very few artist accompanists who not only forms tonal backgrounds as an outline for the soloist but creates colorings and moods of a spirit wholly in concord with the efforts of those with whom he appears.

PROGRAM OF FORDHAM UNIVERSITY CONCERT

Giovanni Martinelli, tenor of the Metropolitan Opera Company, will sing a group of four songs at the concert of church music to be given at Carnegie Hall on Monday afternoon, February 21, under the auspices of Fordham University. He will also be the soloist in the mass which is to be sung by the combined male choirs of St. Patrick's Cathedral, the church of St. Francis Xavier and the church of St. Vincent Ferrer, which will be one of the chief features of the program. Mr. Martinelli, with Constantino Yon at the piano, will start his part of the program with "The Holy Mother Sings." P. A. Yon, organ virtuoso, assisted by the National Symphony Orchestra with Jacques C. Ungerer (under whose direction the concert will be given), conductor, will render four selections, including two of his own compositions.

The third part of the program will be sung by an ensemble of men soloists who will offer "Ave Maria" and "Attend Domine" (harmonized), with Constantino Yon at the organ. The concert will close with the singing of P. A. Yon's "Missa Regina Pacis" by a mixed chorus of 150 voices, with the composer conducting.

BENNO ROSENHEIMER ON BOOKING TRIP

Benno Rosenheimer, who recently became associate manager of the Raoul Biasi Concert Bureau, has left New York on an extensive booking trip for the many new artists under this management.

CECIL COWLES ON TOUR

Cecil Cowles, the pianist, is on tour in the Middle West where she is meeting with great success.

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GOTHAM GOSSIP

SLOVACK MUSIC AT THURSBY'S.

At Emma Thursby's musical, Friday afternoon, February 4, Mrs. E. J. Benedict, of California, was guest of honor. The delightful program was begun by Ralph Thominson, a baritone of fine quality and feeling. With Elizabeth Boyer as accompanist, he sang Tosti's "Ideale" and Mana-Zucca's "If Flowers Could Speak." Miss H. Zelenka, accompanied by Mme. Wetch, played Drdla's "Souvenir" and Bohm's "Air Melodieu" on the violin, with Olga Bibor-Stern acting as accompanist. Mr. Diskay then sang "Penso" (Tosti) and the Cavaradossi aria from "Tosca." Bogea Oumiross sang several beautiful old Slavonic folk songs in his usual charming manner. "The Wreck of the Julie Plante" (O'Hara) was vividly rendered by Ralph Thominson, who has a splendid voice. Again Mr. Diskay fascinated with Hugo Wolf's "Secrecy" and Danza's "Si tu m'aimais" with a voice of unusual quality and intense feeling. In her singing of an aria from "Cavalleria Rusticana" and MacDowell's "Thy Beaming Eyes," Mme. Bettinette pleased greatly. Later the composer, John Louw Nelson, played a couple of his dreamful melodies—"The Vigil" and "Reviens à Moi."

Mariska Aldrich, who was unable to be present on February 4 owing to illness, and Josef Schwarz were guests of honor February 11. Among those present were Mesdames E. J. Benedict, H. W. Archer, W. I. Hollingsworth, W. Hartley, Gladys Hartley, Dr. and Mrs. W. Seaman Bainbridge, Edith Ivins, Elena de Sayne, Estelle Harris, Paul Roberts, George Cook, etc.

FUNES' RECITAL.

Manolito Funes' piano recital in the Astor Gallery of the Waldorf-Astoria Hotel, February 7, was well attended and his well selected program, artistically rendered, gave great pleasure. His opening number was Beethoven's sonata, op. 27, No. 7. A group of Chopin pieces followed, consisting of the impromptu in F sharp major, three etudes, nocturne, op. 15, No. 2, and the B flat minor scherzo. His interpretation was individual and interesting, and his ability to use delicate and singing tones was brought out in these numbers. He employs force sparingly and judiciously. Paderewski's "Theme and Variations" and a Liszt rhapsody revealed his excellent technic. He plays with freedom and fire. His last encore, in decided contrast to the big Liszt rhapsody, was "Papillons" (Grieg), delicately played.

JULIBER RECITAL AT MALKIN SCHOOL.

William Juliber, of American birth and musical education, gave a recital at the Malkin Music School, February 6, proving his superior ability as a pianist. It was one of the best successes ever registered at this school, so notable for brilliant recitals. He played Beethoven's sonata, op. 53, three pieces by Chopin, and Schumann's fantasia, op. 17. Of these works his spiritual and technical ability found best exposition in the fantasia.

It is said he has over forty pupils in his piano class at this school, which speaks volumes for his ability as an instructor.

HEIN AND FRAEMCKE JUNIORS PLAY.

Nineteen young pupils from the affiliated institutions directed by C. Hein and A. Fraemcke, the New York College of Music and the New York American Conservatory of Music, appeared in a program containing piano and violin solos and one cornet solo on February 8. Conspicuous on the program were two selections for two violins, namely, "Air and Variations" (Dancla), played by Alma Nigey and Herman Cullman; also two violins in melodies from "Rigoletto," played by William R. Johnson, Jr., and Faust Ferrato. The only cornet solo on the program was Rollinson's "Columbia Concert Polka," played by John Prusak. A large audience listened to these as well as the other numbers of the program with every evidence of interest.

SYNTHETIC GUILD LITTLE STUDENTS' PLAY.

At the MacDowell Club, February 5, a program of thirty numbers, representing the pupils of seven teachers, all teaching the methods of the Synthetic Course of Instruction, was given. The Misses Lente's names appear as teachers of many of the pupils; also Florence N. Marble, Annabella Wood, Florence Hartley, Islay M. Prentice and Bernice Nicolson as teachers of the others. Selecting a few names as deserving of praise, the following are listed: Nancy and Joan Guggenheim, Gordon Harrison, Trixy Riesberg, Sybil Whigham, Madelyn Halstead and John Moler.

CONNOCK ON VOICE HUMBUG.

Dr. Charles Austin Connock has strong views on the ignorance of incompetent teachers of voice, who flourish in our great cities. A recent letter from him says: "If I had my way I would compel everyone intending to follow the profession of teaching to undergo an examination in anatomy and physiology, and when proficient to grant them a diploma. I have just received a new pupil, a man who has been taking lessons from a woman; his throat or larynx is in a pitiable condition and the different stunts he has been told to go through are asinine. He has a light baritone voice of fine quality but has been singing tenor. Can you imagine the results? Do you think you have any cavities in your head, as one man wrote? There is only one cavity in the head, viz., when the brains are out, and when that happens the man or woman will die. Perhaps you can tell me how to put the voice up in the head, or down in the chest. It is never too late to learn!" (Signed) C. A. C.

"U. S." WRITES "LEONARDO."

Umberto Sorrentino writes a personal friend concerning his recent tour in part as follows: "I returned just now from a tour. Twenty-five concerts! I like to be modest and say my successes were modest, but no, they were tremendous successes. I have worked like a mule. You get me? I go away Sunday and sing eight concerts in ten days. In Akron, Ohio, two concerts in three days. The first concert sold out so another came the next night. This is my third time in Akron. All these things I tell you are the truth and it is no harm if you know of them. Business is good. Your friend (Signed), Umberto Sorrentino."

REIMERS HAS NEW SONG.

"A Forest Dream" is the title of a manuscript song by Florence H. Barbour, of Cincinnati, recently sent to Paul Reimers, the tenor, whose two song recitals at the Princess

Theater were totally sold out. The song is a very beautiful combination of melody, harmony and poetry, and should prove a real success when sung by Mr. Reimers.

BROUNOFF'S TWELVE FOLK DANCES.

Platon Brounoff, the well known composer, teacher of voice and piano and lecturer for the New York Board of Education, has finished a volume of twelve national folk dances. Each of these has individual character and, needless to say, fit the hand and piano keyboard well. They will likely be issued by a prominent publishing house in the near future.

EVIA EMMA WYCOFF'S ACTIVITIES.

Eva Emma Wycoff, the soprano and teacher of voice, following a short residence in the Middle West returned to New York, where she is again teaching voice and contributing to musical periodicals. Her companion, Viola Dalzell (a young violinist of ability), and Miss Wycoff both appear separately and together on musical programs. Singing in church is also a feature of Miss Wycoff's work, for she is experienced and reliable.

DESIDERIUS D'ANTALFFY, NEW ORGANIST.

Desiderius d'Antalffy is a Hungarian organist and composer, formerly professor at the Hungarian Royal Academy of Music in Budapest. He comes to America with the highest recommendations, having been a pupil of Bossi in Bologna, Italy, and Straube and Reger in Leipzig. Programs in his scrapbook show that he appeared as soloist under Stransky at the Carl Goldmark celebration in Vienna, when that eminent composer was eighty years old. An organist and instructor of his prominence and ability should find a position in America.

ELIZABETH KELSO PATTERSON ARTISTS IN RECITAL.

Two pupils of Elizabeth K. Patterson will appear in vocal recitals in March. Both of these have benefited by their teacher's experienced instruction and are ready for public appearances.

NICHOLS PUPIL'S SUCCESS.

Marion Cargen, alto, who made such a favorable impression in Newburgh, N. Y., recently through her beautiful voice and artistic singing in "The Messiah," while appearing with such well known artists as Marie Stapleton Murray, soprano; Judson House, tenor, and Fred Patton, baritone, is a pupil of John W. Nichols, tenor and vocal instructor of Carnegie Hall.

Miss Cargen sang for the Theater Assembly Club in the ballroom of the Hotel Astor in January and was accompanied by the well known organist and composer, Dr. J. Christopher Marks. She was most enthusiastically received.

BOGISLAV SOUTHERN TOUR.

Ruano Bogislav (Mrs. Riccardo Martin), singer of gypsy and Slavic folk songs, will begin a tour of the South at Atlanta next week. Mme. Bogislav is scheduled for four recitals at the Belmont Theater, New York, commencing in March.



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THE ELDER LAMPERTI.

"I often hear people talking about the elder Lamperti, always speaking of him as if he was something wonderful in the way of a teacher. Do you think this is true? Where did he live? Why is he called the elder Lamperti? I should like to receive answers to these questions."

Yes, it seems to be quite true that Francesco Lamperti was quite wonderful as a teacher; he trained many successful opera singers during his long life and those of his pupils who have become vocal teachers have been successful in training their pupils for public work, a fact which must be more or less due to the fine training they received themselves. Lamperti was born in 1811 and died in 1892. From 1850 to 1875 he taught in the Milan Conservatory of Music, where he received his musical education. When he retired from the Conservatory, he continued to teach, taking private pupils. In his later life he did not have the patience to teach anyone who did not study hard, or did not have a voice that he considered good enough to make a career. He is probably called the elder Lamperti, because his son born in 1840 became quite a famous teacher in Berlin, where he died in 1910.

WHERE CAN HE BUY IT?

"Will you kindly let me know through the columns of the MUSICAL COURIER where I can buy the song 'Pipe Out, Ye Silver Flutes,' composed by Alma Gooley?"

The song is published by Arthur P. Schmidt, Boston, Mass., and can be purchased at any of the leading music shops.

CHARLES T. GRIFFES' COMPOSITIONS.

"Some time ago you had an article in your magazine giving a sketch of Charles T. Griffes, and you mentioned in the article various compositions of his, among them, 'Fountains of Acqua Paola,' scherzo from his op. 6, and 'Sonata.' Who is the publisher of Mr. Griffes' compositions? Many thanks if you can give me this information."

G. Schirmer, 3 East 43d Street, New York City, publishes Mr. Griffes' compositions.

WHO WILL AID HIM?

"I am a boy of fifteen and have a strong desire for music. People who have heard me play believe that I can be developed into a real violinist. Unfortunately I am the son of poor parents. Is there any philanthropist who would be interested in helping me to become what I desire to be? I would be very thankful if you would read this letter very carefully as it comes from the depths of my heart, and let me hear from you what course to pursue in order to accomplish this."

This portion of a letter received recently is published with the hope that it will attract the attention of someone willing to assist this young boy in his wish for a musical education. His name and address will be furnished to anyone who wishes to communicate with him. His letter bears the stamp of an overwhelming wish to become a violinist and he is willing to sacrifice much if he can only have the opportunity to study.

SINGING EXERCISES.

"In reading some novels recently there has been much said about music, both instrumental and vocal. It seems to me that not all the opinions given are good. Do you think that people who write novels know much about music? I am a singer and like to hear all the opinions but have my own ideas."

From the extraordinary things one reads in novels, it would seem that authors know little about music in any form whatever. It is easy to tell how things should be done, or praise a performance that to the musician is without merit. Singing, especially, comes in for a rule as to how it should be done. You may be interested in the following which is in what might be called a rather serious novel. After saying that he does not know any music, the advice continues thus: "You must not use your throat muscles, remember; and you must practice every day before a mirror, so as to have a pleasant expression. Breathe from the diaphragm and keep looking at the back of your mouth in the mirror to see that you carry your, da, me, ni, po, ti, la, be, do, clear from the lowest tone to high C without moving the soft palate a bit. Always open your throat as if you were yawning, and then leave it quite at rest." Surely this is a new exercise for you to try.

PACIFIC ISLAND MUSIC.

"Can you tell me anything about the music that the natives of the Pacific Ocean Islands use? I mean their own special music that was in existence when the islands were discovered and also that was there still when the missionaries landed. I have been told that it was very primitive."

The "music" of the aborigines was indeed very primitive and continues to be so up to the present day for whatever the missionaries have accomplished they have been unable to make the natives give up their favorite instrument, the drum. In the Hawaiian group this drum is made of large calabashes, or was originally. The calabashes were specially grown and were very large. The drum gave out a deep sound, quite unmistakable when heard, and these drums were forbidden to be used in the native dance for which they were intended. This dance, the "hula-hula" is still prohibited, that is as the natives danced it originally, a very modified edition of it being given in these days for the delectation of the visiting foreigners.

In Harper's, for January, there is an interesting article about the South Pacific Islands, in which the native drum is mentioned. In this group of islands there are three varieties of the drum—small, larger, largest—all made of hollow wood. The small ones are struck with a stick, but the larger ones with the hand. These big drums are suspended from the limbs of trees. The writer says: "Imagine a five-foot section of the trunk of a big Barringtonia,

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Charles Marshall in "Otello," with Chicago Opera,

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American

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Evening Mail

And yet you get no suggestion of forcing.

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Rosa Raisa in "Otello," with Chicago Opera, February 1

Evening Journal

Mme. Raisa did some of the best singing as Desdemona she has put in her credit this season. She was more careful in handling her voice than she is customarily, and the results ought really to encourage the practice.

Evening Mail

One of the most beautiful bits of singing was Rosa Raisa's prayer.

Florence Easton in "Lohengrin," February 2

Times

Her Elsa was an impersonation of great beauty, of poetic insight, presented with artistic skill; her singing was of equal beauty.

Tribune

Nor a more exquisite embodiment of the pure spirit of Elsa than that of Miss Easton—virginal in voice, soulful in expression, graceful in pose and action and in all things in keeping with the poet-composer's conception of the humanized Psyche character.

Cora Chase in "Rigoletto," February 4

Times

The young singer has an unusually fine voice, evenly developed, flexible, brilliant. Of engaging appearance, tall and slender, she was well suited to the role she portrayed last evening.

Tribune

As Gilda, the young singer was mis-cast, for she is probably the tallest coloratura in all opera. She towered above tenor and baritone, though Gilda was a small girl still in her "teens."

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OPINIONS OF THE PRESS

Artistic Doings of Ellen Rumsey

Among the engagements which Ellen Rumsey, the talented contralto, has filled recently, mention might be made of December 3 and 4 with the Philadelphia Orchestra; January 3, Newburgh, N. Y.; January 5, Tarboro, N. C.; January 10, Raleigh, N. C.; January 14, New Orleans, La.; February 1, Bloomington, Ind., and February 3, Cincinnati, Ohio, with the Orpheus Club. February 20 will find the singer in Boston, Mass., and on March 13 she appears with Lambert Murphy in Haverhill, Mass. March 17 there will be a return engagement in Portland, Me., while on May 1, 2 and 3 Miss Rumsey will be in Pittsburg, Kan. The appended notices are representative of the impression the contralto made upon the occasion of her latest New York recital:

She has a voice of individual beauty, an easy command of dynamics, a generous breath support and a feeling for interpretative style.—Herald.

There is a sweetness in her well sustained mezzo voice, and it holds a tender quality, almost at times of unshed tears.—New York Mail.

She disclosed again a voice of beautiful quality and no little intelligence in the use of it.—Times.

Combined with a charming personality she displayed a rich contralto voice, sympathetic in quality. Her diction was good, and



Photo by Aldine

ELLEN RUMSEY,
Contralto.

special mention must be made of her interpretations, all of which were commendable.—The Bill Board.

In a voice as luscious as a muted viola, excellently controlled, Miss Rumsey sang old airs, by Peri, etc.—American.

Miss Rumsey, who is fair and fortunate in youth, has a voice of such natural beauty and potentiality as must have come down from that corner of heaven where voices and marriages are made.—Sun.

Charlotte Demuth Williams Applauded

Charlotte Demuth Williams, who created so excellent an impression at her New York recital in Aeolian Hall last November, gave a sonata recital in Oberlin, Ohio, December 7, which proved unusually successful. On December 12 she appeared as soloist with the Cleveland Orchestra, playing Mendelssohn's violin concerto in E minor, op. 64.

This was followed by an engagement in Philadelphia at Weightman Hall, University of Pennsylvania, January 19, when she appeared as soloist with the Philadelphia Orchestra, Ossip Gabrilowitsch (guest) conductor. On this occasion Mrs. Williams played (by general request) Bruch's violin concerto No. 1 in G minor. An audience of over 4,000 attended. Following are a few press excerpts covering her New York recital and Cleveland appearance:

An agreeable tone, commendable technic, and clear, straightforward style.—New York Herald, November 6, 1920.

A mature and intelligent musicianship.—New York Times, November 6, 1920.

Remarkable for beauty of tone, purity of intonation.—New York Tribune, November 6, 1920.

Mrs. Williams has long been known to us all for the fine purity of her tone, and the dignity, sincerity and charm of her style and it is a pleasure once more to be able to bear witness to her sterling artistry.—The Oberlin Review, December 10, 1920.

Mrs. Williams, who is a Cleveland, and one of the most talented of our local violinists, and we have some uncommonly good ones, presented the Mendelssohn concerto in capable fashion, disclosing a thorough understanding of its musical content and of the long and well established traditions of its performance. She commands a facile technic, and draws a tone of pleasingly expressive quality. She was most successful in the sonata, which was delivered with suavity, with no little charm, and with much skill in the phrasing and shading of the lovely Cantilena. . . . There were no uncertainties, but always the ease and repose that go with

assured power. Mrs. Williams is a violinist of sound attainments.—Cleveland Plain Dealer, December 13, 1920.

Charlotte Demuth Williams, the solo violinist of the day, whose personage in Cleveland musical circles, is a well known personage in Cleveland musical circles. She is always admired for her exquisite finish of performance, her graceful and facile bowing, her clear and musical tone. The Mendelssohn concerto serves as a congenial vehicle for her delightful art, and she made an excellent impression on Sunday afternoon. . . . The rapidity of the last brilliant movement displayed the ease and sureness of her technical ability, and won enthusiastic recalls.—Cleveland Topics, December 18, 1920.

LaForge Master of Interpretation and Style

There is always high praise for Frank LaForge in the dailies after a concert appearance. His recent engagement in Toledo as soloist and accompanist was no exception to the rule, as witness the accompanying press excerpts:

Mr. LaForge alone would be well worth an entire column of acclaim. In the first place, there were three of his own compositions on the program, in which one of the soloists added a fourth as an encore. Then Mr. LaForge played two solo numbers on the regular program, to which he added two encores. His interpretation of his own "Romance" should prove a revelation to students in the manner in which this beautiful bit of composition should be played. The dance by Beethoven was full of the brilliancy of tone and the dash and "flair" for which LaForge has long been noted and in the concert étude by Booth the same qualities were increasingly apparent. The Chopin nocturne was at its very loveliest under the caressing touch of the modern master.—Toledo Blade.

In a season which has brought several accompanists who are far above the average, Frank LaForge stands out as the master. He played entirely without notes and never failed to respond to every varying expression of the soloists. His work was at all times as vital as that of the artist he accompanied and yet remained always a delicate filigree background woven about their singing.

In his solo work he showed himself a master of interpretation and style. He played his own "Romance," a composition of exquisite beauty which has won distinction among musicians and a dance by Beethoven which was brilliantly executed.—Toledo Blade.

Tyrone Makes Fine Impression in Holyoke

Ada Tyrone, the soprano, sang with the Orpheus Club at Holyoke, Mass., on January 12, and the subjoined paragraphs prove that she acquitted herself to the entire satisfaction of her audience:

The performance of Ada Tyrone would in itself have been an evening's full entertainment and satisfaction. Miss Tyrone, who is beautiful and charming, made a most favorable impression and has made for herself a warm spot in the hearts of Holyoke music lovers. She would sing to a capacity house if she came here alone at some later date.—Holyoke Telegram, January 13.

Advance notices did not in the least exaggerate Miss Tyrone's ability as a soprano soloist. Her singing of "Cavalleria Rusticana" by Mascagni afforded keen enjoyment and made a great impression. Miss Tyrone displayed exceptional ability in her presentations and prolonged applause obliged her to return to the stage to subdue the continuous applause.—Holyoke Transcript, January 13.

Pegee Scores at First Chicago Recital

Charlotte Pegee's initial appearance in recital in Chicago earned for this gifted contralto unstinted praise from the press, as will be seen by the appended notices:

The song recital given by Charlotte Pegee proved attractive because of the vocal skill evidenced by the young singer. The voice is of rich, sympathetic quality, ample in range for the compassing of the better class of songs, possessing sufficient power for satisfactory climax, and so schooled that the tonal emission is free, smooth and true. Piano and pianissimo, as well as fuller dynamic shadings are possible to the voice, the diction is clear and exact to a degree that makes every sung word instantly understandable, and the whole management and employing of the vocal organ is praise meriting. Miss Pegee sings, too, with good taste and musicianship.—Chicago Tribune.

Miss Pegee disclosed a discriminating taste in the selection of her program, which was made up of some of the best song literature of the day, as well as selections from the older Italian masters. Her Grieg and Rachmaninoff numbers were especially fine and were sung with interpretative gifts and with fine vocal expression. The recitalist has a voice which is pliable and well trained.—Chicago Daily News.

Seydel Wins Praise as Artist and Composer

Several very recent concert engagements of Irma Seydel were in Reading and Allentown, Pa., and Trenton, N. J., and on all three occasions she was given sincere and hearty praise by press and public alike. The paragraphs reproduced herewith will give some idea of what the critics thought of her both as a violinist and as a composer:

Irma Seydel played Bach's concerto in A minor with great skill. A group of selections which held the audience was "Au Clair de Lune," dedicated to Miss Seydel; minuet and "Caprice Espagnole," Seydel. The last two showed the audience that Miss Seydel is not only a violinist of skill, but a composer as well. . . . Miss Seydel won many friends with her Schubert's "Ave Maria." This she played with grace and skill.—Reading Eagle, February 1, 1921.

Miss Seydel handles the bow with superb mastery and won a big reception.—Trenton Star-Gazette, February 5.

Miss Seydel proved to be a finished violinist of most extraordinary technique, the power of her personality dominating each number.—Allentown Chronicle.

Elizabeth Lennox with Lowell Choral Society

In a performance of "Elijah" by the Lowell, Mass., Choral Society under the direction of Eusebius G. Hood, Elizabeth Lennox, the popular contralto, won the following favorable press comments from the local press:

Miss Lennox sang artistically, especially where the tones were in the mezzo soprano range. She emphasized the text discreetly and made much of the aria "O rest in the Lord."—Lowell Citizen, January 26.

Elizabeth Lennox unveiled the beauty of the contralto part. The flow of "Woe Unto Them Who Forsake Him" was so well brought out by Miss Lennox that her interpretation completed the necessary soothings which the quartet had scarcely succeeded in effecting.—Lowell Sun, January 26.

Simmons Sings at Stamford and Port Chester

William Simmons, baritone, of New York, was heard at Port Chester, N. Y., January 30, and Stamford, Conn., February 6, in songs by Chadwick, John Prindle Scott, Bruno Huhn and Buzzi-Pecchia. Both of these appearances were return engagements from last season. Mr. Simmons will sing at South Norwalk, Conn., February 27.

HOW SCHUMANN-HEINK IS ADVERTISED IN JAPAN

The Japanese press is devoting much space to the future appearances of the famous diva in the land of Cherry Blossoms. Mme. Schumann-Heink will be the second great artist brought to Japan by A. Strok, who recently signed a contract with Mr. Yamamoto, manager of the Imperial Theater of Tokio, for her to give a series of five concerts there the middle of May. The accompanying photographed clippings are from the *Hochi Shinbun*, a leading daily newspaper of Tokio.



REVIEWS AND NEW MUSIC

CARL FISCHER

New York, Boston, Chicago

"The Study of the Viola d'Amore," by Paul Shirley

This seven stringed instrument, about the size of a viola, is now more frequently heard than of yore. It was much played in the seventeenth and eighteenth centuries, but few instruments exist nowadays, and they are not in good condition. Paul Shirley, viola player of the Boston Symphony Orchestra, is devoting himself to making the lovely instrument better known. The unusual tone of the viola d'amore, deep and mellow, makes effect whenever heard. It seems the best specimens of this instrument are privately owned or are in museums, so the beautiful full page pictures in colors of Mr. Shirley's instrument, made in 1779 by Johann Anton Stauffer in Vienna, is most interesting. Berlioz, master of instrumentation, the father of all modern orchestrators, himself called it "the instrument of sweet, seraphic tones." Musicians who can master their formidable technical difficulties and bring forth their hidden treasures of tone are few nowadays. No doubt the music makers of 100 and 200 years ago had more time and patience than we moderns; much art work of that period corroborates this view. Mr. Shirley has developed the fullest possibilities of the instrument. There is no doubt that the deep and mellow tone of the viola d'amore is in part due to its age of two centuries and in part to its additional set of unplayed strings, which, set just below those played on, vibrate sympathetically and enrich the resonance. Mr. Shirley has revived the music of the instrument, has enlarged his repertory by a number of his own compositions, and transcribed favorite classics and works of the present day to suit its fine intrinsic qualities. Now he comes out with a forty page volume devoted to the study of his favorite instrument. To make it available in three countries, it is printed in three simultaneous languages, English, German and French. There is a poem by Grace Hazard Conkling, "Message," deciphered on an ancient viola d'amour, followed by a historical preface by Frederick H. Martens and dedication, "A Tribute to the Memory of My Revered Friend, R. C. Scudder."

The tuning of the instrument, the alto clef employed (the same as the modern viola, middle C coming on the

classics by Bach, Haydn, Mozart, etc. That this voluminous literature for the viola d'amore may extend its more general use is ardently wished by all lovers of the most refined form of stringed instrument music.

BOSTON

(Continued from page 35.)

hauser Bacchanale, as added by Wagner for the first production of that work in Paris was made singularly effective by a chorus of sirens off stage made up of members of the Cecilia Society, expertly trained by its director, Agide Jacchia. The mournful lament for English horn

third line), practical application, exercises for the left hand (without bow), chord movement, the open strings, arpeggios, tone studies, change of position, double stopping, various exercises in the different positions, "cantilena," natural harmonics, a table of chords, and a final page containing a list of works recommended for performance, all are contained in this thorough method. These works are by the classicists—Mozart, Leclair, Martini, De Briequelle, Milandre, Kral, and such moderns as D'Albert, Massenet, Meyerbeer, Puccini, Bossi, Loeffler, Ariosti, Bois de Fre, Saint-Saëns, Widor and others. Many of them are unobtainable, excepting from scores at libraries, and consist of obligatos from operas and orchestral works. Beside this list, there is "Right Hand Culture," "Impressions" and "Famous Pieces," all by Paul Shirley. Of these three, "Impressions" is with harp or piano accompaniment, all being original works; and the "Famous Pieces" are works selected from Beethoven, etc. That this

in the "Tristan" prelude was beautifully played by Mr. Speyer. The orchestra played with extraordinary spirit, and the enthusiasm of the audience knew no bounds.

On Thursday evening, February 10, the orchestra was heard at Sanders' Theater, Cambridge, in its Harvard University series. The program included Wagner's overture to "Tannhauser" and the "Ride of the Valkyries," and Dvorak's second symphony, for purely orchestral works. As soloist, Alwin Schroeder, the veteran cellist of the orchestra, exhibited his familiar abilities in Boellmann's symphonic variations and Bruch's arrangement of the Hebrew liturgical melody, "Kol Nidrei."

WERRENRATH SINGS

The third and last concert in the Sunday evening series at the Copley Plaza took place Sunday evening, February 6, in the ballroom of that hotel. Reinhard Werrenrath, baritone, assisted by Harry Spier, accompanist, gave his only recital of the season in Boston. Mr. Werrenrath gave evident pleasure to a large audience in a program which included two old English pieces, two Italian arias of Bononcini and Carissimi; songs by Wolf, Brahms, Albert and D'Indy; four interesting folk songs from the Hebrides, arranged by M. K. Fraser and K. McLeod and pieces by Dunhill, Ireland, Hardcastle, Ferrata and Damrosch.

These Sunday evening concerts have been a welcome innovation and have helped, in no small way, to relieve the tedium of the Puritan Sabbath. It is to be hoped that Mrs. Chase, who has managed these concerts with her customary skill, will be encouraged not only to repeat the series next season but to lengthen it.

J. C.

VON KLENNER INDEBTED TO HUNEKER

The late James Gibbons Huneker met and heard the youthful Katharine Evans in Paris, the end of the '90's, when she was studying with the great Garcia, and from that hour he was her friend, having much to do with shaping her subsequent musical life. He was who recommended her to Mrs. Thurber and Dvorak, the famous composer of the "New World" symphony, both being the guiding heads of the then new National Conservatory of Music of New York. He later wrote an appreciation of her, the name having changed to Baroness Katharine Evans von Klenner, in the course of Cupid's activities. This appreciation, captioned "A Strong Musical Personality," was published in the MUSICAL COURIER of September 8, 1897, and reads:

A strong musical personality counts for much in music, especially in the art of imparting knowledge. Mme. von Klenner has one of these tremendous personalities. She has a discriminating individuality and withal is a gentle and cultured, but her personal note is a forceful one, and after five minutes' conversation with her you say "A woman of strong, well-controlled intellect, a born leader among women," and perhaps you are tempted mentally to add "and of men too." Then in these days of futile experimenting, wild theorizing and empty chatter by singing teachers who have never sung, by pseudo-doctors and cheap throat scientists, it is refreshing to meet a woman who not only can teach singing, but is herself an admirable singer. . . . Then Mme. von Klenner is versatile; she is alike master of the French, Italian and German schools, and can sing a ballad as well as a Wagner scene. Consequently her pupils do not all sing in one groove, for their teacher believes in developing their individuality.



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OPENING OF THE AMBASSADOR.

Broadway always enjoys something new and nothing is more exciting to it than the opening of a brand new theater. Last week brought the usual gossip and interest when the Shuberts opened their new Ambassador Theater. They say this theater is the costliest and best appointed yet built by the firm. Its plan is very unusual, forming a perfect triangle on a small lot located on West Forty-ninth street, thus offering a seating capacity of 1,300. The opening production was "The Rose Girl," a musical comedy by the well known musician, Dr. Anselm Goetzl, who is also the producer. A detailed account will appear in a later issue of the MUSICAL COURIER.

On Tuesday night, Florenz Ziegfeld, Jr., gave his patrons a new "Nine o'Clock Frolic," displaying his usual skill in assembling a beauty chorus, sensational scenes and numerous stars, all making a first rate entertainment. Ann Wheaton and Oscar Shaw are among the principals. The opening night saw a startling picture, "The Passing of Simonetta," which perhaps future audiences will not have the pleasure of witnessing. It is the most daring that New York has seen, with the exception perhaps of "Aphrodite."

WILLIAM HARRIS, JR., TO PRODUCE DRINKWATER PLAY, "MARY, QUEEN OF SCOTS."

Last season, Mr. Harris gave New York a truly great play—"Lincoln"—and next month he will present John Drinkwater's second historical play, "Mary, Queen of Scots." The time of the play is that of Mary's early life while the wife of Darnley. The great moments are the murders of David Rizzio, Darnley's death, and, finally, Bothwell's abduction of the Queen. Clare Eames, niece of Emma Eames, the singer, is to play the leading part. It is reported that James K. Hackett, the American actor, has obtained the English rights and will shortly produce the play in London, with his wife, Beatrice Beckley, in the title role.

MRS. FISKE'S GREAT SUCCESS IN NEW PLAY.

It has been some years since Mrs. Fiske has appeared in a play that has given her greater opportunities to show her exceptional talent as a comedienne than the humorous comedy, "Wake Up, Jonathan," by Hatcher Hughes and Elmer L. Rice, now playing at the Henry Miller Theater. It may be said that the play lacks many of the qualities necessary for a convincing comedy, yet there is a certain appeal in its humor that makes the public clamor to see one of the most popular actresses on the American stage in the cheerful, delightful character of Marian Blake. The role is different, if one dare use the word, from any which Mrs. Fiske has yet played.

HIPPODROME ENJOYING BANNER SEASON.

Charles Dillingham's stupendous pageant of fun and splendor, "Good Times," is happily named as the big New York Hippodrome is enjoying its banner season with this great spectacle as the attraction. February, with its double holiday, is always a happy period on the Hippodrome calendar, and "Good Times" approaches the fourth century milestone in its long run, with every indication of establishing a new high record of attendance for indoor amusements. Having opened a month earlier than usual this season the patronage to date exceeds that of any former Hippodrome spectacle by over 200,000 admissions, with a period of nearly three months yet to be played in which to complete the grand total of unprecedented figures.

"A WINTER'S TALE."

More special matinees! Upon the slightest provocation, special matinees! It does seem that this season should be called the era of special matinees. They have even begun at 10:30 a. m. They are like the stories one sometimes reads of relatives hovering about, waiting for someone to die so that they can move into the mansion. So it is on Broadway. Special matinees are hovering so near that surely some of the current shows are taking alarm at their presence.

OTHER OFFERINGS.

Adolf Klauber has almost a little circuit nowadays. He is presenting Eugene O'Neill's "Diff'rent" in special matinees at the Princess Theater for an indefinite engagement, bringing it from the Macdougal Street Playhouse, just as he did "The Emperor Jones."

Arnold Daly is back in his old role in the "Tavern" at the Cohan Theater. John Meehan had been booked for the run, but he had to withdraw to direct the "Tavern" company which will open in Chicago shortly. Otto Kruger is now playing George M. Cohan's part in "The Meanest Man in the World" at the Hudson.

"THE NIGHT WATCH."

This is a war melodrama, translated from the French of "La Veille d'Armes" of Farrere and Neptoy by Michael Marton, and produced by the Shuberts at the Century Theater. It is described by the management as a play, but it is nothing more or less than an elaborate mechanical spectacle that is intended to thrill, with a second act enormous in its pictorial effect. A real ship sinks beneath the huge Century stage—a thrilling tableau. There is an all-star cast too numerous to give in detail, and surprising, too, for the fact that there is little for some of them to do. Such shows as this always enjoy a good success, for the public likes them, so why not give the public what they want?

INTERESTING DEBUT FOR GAY MACLAREN.

Gay MacLaren made her debut Sunday afternoon, January 30, at the Belmont, to an audience that filled the theater. To speak of Miss MacLaren's work as extraordinary is to display a poverty of expression. Out of the ordinary and away from the beaten path is this form of original entertainment which she has mastered. She is more than an "impostor"; she mimics the characters she portrays. The play chosen for her first New York hearing

was "Bought and Paid For," by George Broadhurst. So splendidly did she give the lines and create the atmosphere that it was hard to realize that there was only one person on the stage.

In presenting this play she gave to her audience the impressions she had received from witnessing a number of performances by the original company that played in New York several seasons ago. To those who remember the play it was nothing short of remarkable.

Miss MacLaren has never seen the script of the plays she has in her long repertory, not even so much as a brief synopsis of them. Her entire performance is from memory after seeing a play five or six times. Someone has written of Miss MacLaren as the "girl with the camera mind." Her brain registers what she sees and hears, and, after a little rehearsing, she is ready to reproduce the play in its entirety. This artist has youth, a very charming personality, and makes a graceful picture on the stage.

Miss MacLaren's second appearance was at the Belmont Theater on February 15, when she presented "Friendly Enemies" to an audience which included Sam Bernard and Louis Mann, who originally appeared in this play; Samuel Shipman and Aaron Hoffman, its authors, and A. H. Woods, its producer. A detailed account of this will appear in the next issue of the MUSICAL COURIER.

NOTES.

"Tickle Me," Arthur Hammerstein's musical comedy, with Frank Tinney as the star, will close its New York engagement next week, after a successful season of several



GAY MACLAREN.

Who made her debut January 30 at the Belmont Theater.

months at the Selwyn Theater. There will be a short tour and then the original company will open at the Illinois Theater in Chicago on April 3 for an indefinite run.

"Honeydew" will also end its run in two weeks, then going to Philadelphia. This charming musical comedy with an excellent cast has made quite a record here at the Casino. The Zimbalist music is catchy and tuneful and the presentation attractive. This company will surely meet with the same reception in the other cities. In many respects it is a more pleasing entertainment than "Apple Blossoms," a musical comedy on the same type, which was heard here last season.

Leo Ditrichstein will shortly be presented by Lee Shubert in a new play, "Toto," by Ahmed Abdullah and Mr. Ditrichstein. The play is promised to New York upon the conclusion of his present tour in "The Purple Mass," now playing its second season.

Ruth Draper gave her third recital of the season at the Greenwich Village Theater, February 6. Her program announced "Ruth Draper in Original Character Sketches." This is hardly adequate to express the rare art she possesses. With the exception of Beatrice Herford, there is possibly no one today who can claim such distinction as a monologist. So subtle is her power of imagination and suggestion that it is difficult to describe. Miss Draper has been in England for two years and returns a more finished artist, so all declare, who have followed her career for several years.

Hale Hamilton and Viola Brothers Shore have written a new play—"Her Father's House"—which John Golden will bring to New York later in the season.

"Blue Eyes," a musical comedy, with Lew Fields and Molly King as stars, will open at the Casino on Monday night, February 21.

Dorothy Jardon sings with grace and beauty of tone the very popular ballads on her vaudeville program. Among them "The Barefoot Trail" has every possibility of becoming one of the great ballads of the day, and an exceedingly popular song, "The World Can't Go Round Without You," rapidly going into the "hit" class.

Lee and J. J. Shubert have purchased the Academy of Music in Baltimore. This will be the future home of the "Shubert Advance Vaudeville."

Clare Kummer has enjoyed splendid success with her newest play, "Rollo's Wild Oat," now playing at the Punch and Judy Theater. She is planning to give a series of special matinees at this theater with revivals of some of

AMUSEMENTS

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MARY

(ISN'T IT A GRAND OLD NAME?)

her well known comedies, and to offer the public at least four new ones as well.

On Monday evening, February 21, Mark Klaw will open the new Klaw theater with Rachell Crothers' comedy, "Nice People," produced by Sam Harris. Francine Laramore will be the star. The Klaw will have only 280 seats, placing it in the "Little Theater" class, a perfect "intime" type. It is situated on West Forty-fifth street, between Broadway and Eighth avenue.

There is no accounting for public taste. The "Bad Man," now playing at the Comedy Theater, is classified as one of the best comedies of the season, and in truth it is a good comedy. The acting of Holbrook Blinn is certainly sympathetic, and, as has already been said, he makes a "loveable bandit." There is also a good character part played by Thomas Shearer as Uncle Henry. But it is melodrama, rank melodrama, with gun playing, murders and the like. It is a pleasant enough evening's entertainment, but certainly it cannot be considered a great play, nor is it worth waiting weeks to be able to get good tickets.

Speaking of delightful entertainments and good comedy, there's a whole evening, full of laughs, at the Longacre Theater with Grant Mitchell in "The Champion." It is funny, or should we say hilarious? However, the story hangs together and is exceedingly witty in the dialogue. It is another comedy that is playing to capacity audiences.

The new "Midnight Rounders of 1921," that opened at the Century Roof two weeks ago, received very good notices from some of the critics, so much so that some persons who do not go to the private rehearsals or to the "opening nights" were led to believe that it was a show of superior beauty and fun, but, oh, what a woeful disappointment. The music is by Jean Schwartz. There's nothing unusual about any of the numbers. The entire production is noisy, with dozens of girls aimlessly jumping and shimmying all over the place. At moments it is positively dull. One might suggest that you order your supper immediately upon arriving and you may have hopes of being served some time around half-past one or two o'clock in the morning, as was the writer's experience. However, there are a few bright spots on this very stupid program. Jessica Brown has two or three numbers, and, as usual, she was a most fascinating dancer. Olga Cook is a very hard working person, for she does most all of the singing, and some of it she does very well, but as for the others of the cast, there's nothing to be said, except in the last scene, when Tex Qualters makes an exceedingly poor imitation of "Delysia."

"The Prince and the Pauper," with William Faversham as star, has stood the test of time and much moving about, and will now have a permanent home in the Selwyn Theater. The dramatization of Mark Twain's famous story has made good. The leading role is admirably suited to the art of Faversham.

George Cram Cook's psychic drama, "Spring," will continue for an extra week at the Provincetown Players at 133 Macdougal street.

At the Motion Pictures

THE RIALTO

De Mille's "Forbidden Fruit" moved to the Rialto last week, after a fortnight at the Rivoli, and before that a long run at the Criterion. There it continued to draw large crowds with undiminished success. With it also moved the clever Ollendorff Sketchograph, "Seeing Greenwich Village." As was the case at the Rivoli, the overture was Elgar's "Pomp and Circumstance," which, with Hugo Riesenfeld and Lion Vanderheim conducting, was given a reading of unusual beauty. It seemed a pity, though, that the length of the program made it necessary to begin the magazine section before the completion of this number, so that instead of the big finale, there was simply a merging of the work into music appropriate to the pictures being shown. On the program were Mary Fabian, soprano, who gave the familiar "My Hero" from "The Chocolate Soldier," and Emanuel List, basso profundo, who was heard to advantage in "Il Lacerato Spirito," from Verdi's "Simon Boccanegra." He is an artist whose splendid voice and genial personality have endeared him to Broadway audiences and one whose popularity is steadily increasing. The organ solo, played by John Priest, was Lemare's "Marche Heroïque."

THE RIVOLI

The sixth Hungarian rhapsody of Liszt was the opening number on the Rivoli program last week. This is a work which never fails to score a decided success with audiences, and those who attend the Rivoli performances are not so very different from any others. They vigorously applauded Conductors Frederick Stahlberg and Joseph Littau and their men. Greek Evans displayed a virile baritone in Phillips' "A Son of the Desert," which formed a fitting prologue to the feature film, "O'Malley of the Mounted," with William S. Hart in the title role. The quaint charm of the minuet, danced by Ruth Page to music of Bizet, was felt by the audience, which showed its appreciation by enthusiastic applause. The organ solo, played by Prof. Firmin Swinn, was Henri Bonte's "Chant Serafique." The fourth in the series of pictures taken by the Paramount-Vanderbergh expedition in British East Africa and Uganda was also included on the bill, Professor Vanderbergh giving explanatory remarks which added greatly to their interest.

STRAND

The musical program here last week was a fitting accompaniment to the feature, which was no less than Charlie

Chaplin in "The Kid." The overture included selections from Victor Herbert's very popular musical comedy, "Princess Pat." The soloist was Eldora Stanford; her selection was that very popular ballad, "The Barefoot Trail," which she sang effectively with a voice that has a great deal of individuality. The Strand Quartet was perhaps the most notable musical feature; its first number was "Sally in Our Alley," a very humorous number that received considerable applause. This quartet is composed of Donald Chalmers, bass; John Young, tenor; George Reddon, baritone, and Frank Mellor, baritone. They are also singing this week.

It has been an extraordinary week for the Strand Theater. For the first time in its history it will show a picture for the second week. So tremendous has been the attendance to see "The Kid" that the management has been forced to change its policy for the time being. It is estimated that the first week's attendance was around 125,000, and the second week has started with even a larger crowd, which hardly seems possible. Usually the feature film is shown about five times during the day, but at the Strand the doors are open at 10:30 in the morning and eight showings a day have become necessary. It is by far the most interesting picture that Chaplin has ever done. It is a greater picture than "Shoulder Arms," which was released a couple of years ago. The honors are shared equally with little Jackie Coogan, the five-and-a-half-year-old actor. It is the most marvelous child picture perhaps ever seen on the screen. It is useless to suggest that everyone should go to see "The Kid," for apparently all have the same idea.

CRITERION.

"The Inside of the Cup," a Cosmopolitan production of Winston Churchill's novel, closed a very successful five week's run there. It is being shown this week at the Rialto. The new picture that has come for an indefinite run is "Buried Treasure," also a Cosmopolitan-Paramount screen production. This story is from F. Britten Austen's novel, "Reincarnation." Marion Davies plays the principal role, George D. Baker was director of the production, and Joseph Urban designed special settings. "In a Spanish Garden" is the title of the music and dance prologue arranged by Managing Director Hugo Riesenfeld to accompany the picture. Urban has designed a special stage setting for this number. Edoardo Albano, baritone; Paul Ossard and Vera Myers, dancers, and the Criterion Male Chorus appear in the prologue. The orchestra is under the direction of Victor Wagner and Drago Jovanovich.

CAPITOL.

Music played the leading part again on this program. The picture for last week was bright and attractive, but had no startling episodes. It was George Ade's comedy, "Just Out of College," a Goldwyn production, with Jack Pickford as a star. The musical feature was a unique presentation of the "Nutcracker" suite by Tchaikovsky. Erno Rapee, conductor, gave an excellent reading of the music. The dances by the Capitol Ballet Corps, were arranged by Alexander Oumannsky, and the scenic pictures designed by John Wenger. It is seldom that one sees a more artistic number in the picture houses than that arranged by S. L. Rothafel last week, as follows: "Overture Miniature," Capitol Grand Orchestra; "Dance of the Sugar Doll," Mlle. Gambarelli; "Chinese Dance," Doris Niles and Eugenie Claire; "Dance of the Flowers," Mlle. Gambarelli, Eugenie Claire, Gladys Walte, Anna Gordon and Florence Rogge; "Arab Dance," Capitol Grand Orchestra, and "Russian Trepak Dance," Doris Niles, Eugenie Claire, Gladys Waite, Anna Gordon, Alexander Oumannsky and Leon Leonidow.

Perhaps the Russian dance was the most interesting of the group. Bertram Peacock recited "The Emancipation" by Coral Thomas, and, at the end of the recitation, a tableau of Lincoln was effective and appropriate. The prologue for the feature picture was sung by the Capitol Mixed Quartet—Elizabeth Ayres, soprano; Louise Scheerer, contralto; Alva Bomberger, tenor; Peter Harrower, bass. It was very charming to hear those old college songs, and the quartet sung very well. The soprano has a particularly good voice.

Larry Semon in his latest comedy, "The Sportsman," was a scream. It was one of the funniest comedy reels that the writer has seen in many days. The Tchaikovsky music was the most serious number on the program that was made up almost altogether of lighter numbers.

MAY JOHNSON.

Philharmonic Announcement

The Philharmonic Orchestra, now on tour, will return to New York on February 19 for its concert at Carnegie Hall on Sunday afternoon, February 20. For this performance Josef Stransky will present a Beethoven-Wagner program which will include the former's Pastoral symphony.

Three Philharmonic appearances for Fritz Kreisler are announced for Thursday evening, February 24, Friday afternoon, February 25, and Sunday afternoon, February 27, all at Carnegie Hall.

N. A. of O. to Help Hoover Fund

The National Association of Organists, representing music in the churches of New York and wishing to give some practical recognition to the Hoover Fund of the European Relief Committee, has arranged a special performance of Mendelssohn's oratorio "Elijah" at the Church of the Ascension, Fifth avenue and Tenth street, Monday,

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February 21, at 8.15 p. m. The choirs of the Church of the Incarnation and the Church of the Ascension will unite, making a chorus of sixty voices. The solo quartet of the Church of the Incarnation will sing the solos; the members are Laura Ferguson (soprano), Mary Allen (contralto), James Price (tenor), James Stanley (bass). John Doane, organist and choirmaster of the Church of the Incarnation, will conduct, and Jessie Craig Adam, organist and choirmaster of the Church of the Ascension, will play the organ.

The performance is open to the public without charge, but a collection will be taken for the European Relief Committee.

Rubinstein Club Notes

The Rubinstein Club, Mrs. William Rogers Chapman, president, will give its fourth afternoon musicale on the afternoon of February 19 in the Astor Gallery of the Waldorf-Astoria. Marjorie Squires, Justin Laurie and Scipione Guidi will be the soloists. The second evening concert will be held on March 1 in the ball room of the Waldorf, with Jeanne Gordon as soloist. The club choral, of over 150 voices, will render ten new part songs under the direction of William Rogers Chapman, musical director. The eighteenth annual White Breakfast is scheduled for May 7.

Those who participated in the vaudeville entertainment and dance on February 3 for the benefit of the philanthropic fund, under the direction of May Jordan Baker, were Fernando Guanera, Caterina Guerrier, Justin Laurie, Edna Wilson, Hazel Mitchell, Elsa Johnson, "Memora," Marie Ralph Hertz, Francis Murphy and Jimmy Flynn and Mabel de Cardenas.

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ACROSS THE COUNTRY

Akron, Ohio.—(See letter on another page.)

Augusta, Ga., January 28, 1921.—Signora DeFabritiis made her debut appearance as a singer in Augusta in a concert at the Hotel Bon Air on Tuesday evening, under the auspices of the Augusta Woman's Club. Songs of Italian, French and American schools were interpreted with artistic finesse and the variegated moods and rhythms were brought out with a musicianly sincerity that won gratified approval from the enthusiastic audience, which filled to capacity the music room of the hotel. The soloist of the evening was ably assisted by Robert Irvin, who not only played impeccable accompaniments but also contributed several piano numbers to the excellent program.

The pupils of Helen Battle, teacher of piano in the Southern School of Music, were presented in recital on Thursday afternoon, January 27.

The Tollefson Trio appeared here January 18, under the auspices of the Manning Concert Series, in a concert which was in the fullest sense an artistic success. The enthusiastic and appreciative audience was warm in applause for the exquisitely nuanced ensemble work as well as the interpretative skill and excellent musicianship displayed in the solo numbers presented by each member.

Lucy Goodrich presented several of her piano pupils in recital at her residence-studio on the evening of January 12. Among the contemporary American compositions presented were several of the shorter sketches by Mana-Zucca, which were performed with considerable skill by the young students.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

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Sacramento, Cal.—(See "Music on the Pacific Slope.")
Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Wichita, Kans., January 20, 1920.—The municipal course has so far presented Frances Alda, Charles Hackett, and the Ruth St. Denis concert dancers, Everett Olive at the piano, and the comic opera, "Take It From Me."

Theo Karle recently gave a concert before the Legion boys at the Shrine Club. He had with him Arthur Kline, who supported Karle finely making the program one of joint merit. Karle is a fine recitalist and his work was much enjoyed.

Wichita had two opera organizations here during December, the Sonora Italian Grand Opera Company and Ralph Dunbar's excellent company. The former gave "Rigoletto," "Il Trovatore," "Lucia" and a joint bill of "Cavalleria Rusticana" and "Pagliacci." The Dunbar forces presented "The Mikado."

The Ruth St. Denis dancers on the Municipal course were perhaps more enjoyed than any like company. Artistic support was given by Everett Olive at the piano.

Harold Henry played before the Mt. Carmel Academy students in a private recital last month, besides filling many dates in Kansas and Oklahoma. Wichita music lovers were unaware of his program inasmuch as the school does not allow the public to attend, and his playing was missed with regrets. The Mt. Carmel School is flourishing with a strong piano department and a large class in violin under Ralph Brokaw, of Wichita, several harp students and good voice and oratory departments.

The Municipal Chorus is presenting a series of home talent programs, the chorus contributing several choral numbers on each program. These concerts alternate Sundays with the Municipal Band concerts at the Farm and are free to Wichitans.

The state contest under the National Federation of Music Clubs' auspices at Pittsburg (Kansas), brought three winners who will compete for district honors. They were Sybil Lee Millison, of Pittsburg, in voice; Harlan Meechan, of Topeka, piano, and Olga Eitner, of Ottawa, in violin. Miss Eitner was awarded the first violin prize by default, she being the only contestant. She was given a grade of 95 per cent., however, the highest grade of any of the contestants. Kansas is awake and deeply interested in the movement since last year when it furnished the national winner in violin, Terry Ferrell, of Wichita, a pupil of Ralph Brokaw.

Dean Remnick, pianist, formerly of Wichita, and the successful first place pianist of the American Conservatory (Chicago), in the contest last year, spent the holidays in and near Wichita. Mr. Remnick has charge of the piano department at Crescent College, Eureka Springs, Ark.

The Wichita Beacon has launched a successful Sunday edition full cosmopolitan size, of which a music department is one of the outstanding features. The Beacon has always been a booster for Wichita musicians and the city musical life in general. P. Hans Floth is the editor of the department.

The Legion boys who brought Theo Karle here instituted the third course of musical offerings for the season, a series of three—Karle, Myrna Sharlow, and the Zoellner String Quartet.

Another course, Mrs. L. X. Brown, local manager, has not yet been started. It will open at the Crawford Theater, February 15, with Rudolph Ganz, the pianist; continuing February 17, Sophie Braslau; March 7, Gogorza, and closing, March 18, with Albert Spalding, violinist.

Du Carp Gives Chicago Recital

February 3, at Kimball Hall, Chicago, Marie Magdeleine Du Carp, pianist, who has just recently given two most successful recitals, one at Aeolian Hall, New York, and one at Jordan Hall, Boston, gave her third recital within a period of six weeks at the above mentioned auditorium. In her playing Magdeleine Du Carp again displayed that rich luscious tone, brilliant in color, combined with excellent technic and interpretations which won for her the highest praises of the public and press alike at her other performances. Her program consisted of Chopin, Debussy, Beethoven, Balakirew, all of which were heartily received by the large audience. Mme. Du Carp will give several more recitals within the next two months.

Sutros' Second New York Recital of Season

Rose and Ottile Sutro, those well known exponents of the two-piano art, have arranged a most interesting program for their second recital of the season at Aeolian Hall tomorrow afternoon, February 18. Four dances by Louis Vuillemin will be presented for the first time, and Schumann's andante and variations will be a request number. Ashton, Labor, Roessler, Chopin, Melan, Guérault and Dvorak are among the other composers represented on the program.

Julius Koehl's Appearances

On February 26, at the Brooklyn Academy of Music, Julius Koehl, pianist, will be soloist, also appearing on March 11 at the Philadelphia Academy of Music. On his return to New York he will make an appearance at Aeolian Hall. Further details will appear in a later issue of the Musical Courier.

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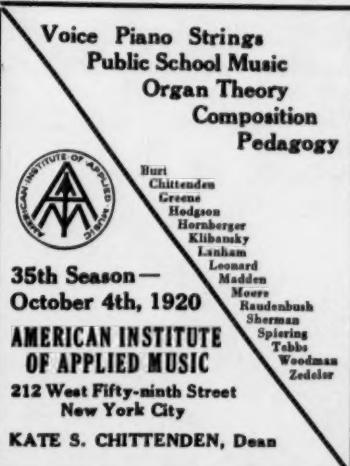
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